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A DESCRIPTIVE
C A T A L O G U E
O F A

Collection of Pictures,

SELECTED FROM THE
ROMAN, FLORENTINE, LOMBARD,
VENETIAN, NEAPOLITAN, FLEMISH,
FRENCH AND SPANISH SCHOOLS.

To which are added,

REMARKS on the principal PAINTERS
and their WORKS.

W I T H A
CATALOGUE of Thirty-two DRAWINGS,
from capital Paintings of great Masters.

Collected and drawn, during a Journey of several Years in Italy,

By R O B E R T S T R A N G E,

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L O N D O N :

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INTRODUCTION.

THE following catalogue is offered to the public with great deference to their judgment; and if the remarks which are made on many of the principal painters, or the opinion which is given of their works, should prove acceptable, my labour will be sufficiently recompensed.

I do not presume to dictate to those who are conversant in painting, and who will have an opportunity of exercising their own judgment. But there are many lovers of painting, even among my own friends and acquaintance, who, from living at a distance, cannot have the satisfaction of examining this collection, yet would be glad to see an account of it: there are others who may be in-

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duced, by this description, to seek a further and more profitable gratification of their curiosity : and there are young lovers of the art, who may not be displeased with the observations which are offered ; which, when illustrated by the pictures themselves, may serve to improve their taste for the great works of the Italian schools.

Since the time of the memorable revival of the arts in the fifteenth century, Italy, without doubt, is the country which has produced the most celebrated painters. There are none who have penetrated so deep as they into the secrets of this art, or reached to such a height in the sublime. A purity and correctness of design, the most noble expressions, elegant forms, just proportions, elevated ideas, and a fertility of genius, give a superiority to their productions, which no other artists have been able to attain. It is only by studying and meditating upon
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the works of the Italian masters, that we can reasonably expect to form a true taste, and to defend ourselves against the destructive and capricious sorcery of fashion, which changes almost with the seasons, and of which the most applauded and finest efforts, in the space of a few years, generally appear to be, what they really are, unnatural and ridiculous.

Influenced by these considerations, after having experienced the favour and protection of the public, in the reception which they gave to several engravings which I executed after capital paintings of great masters, I resolved to undertake a journey into Italy; where I foresaw that I might be able to make such a collection of drawings, as would furnish matter of still greater entertainment for the public, and would gratify that species of taste which I saw, with great pleasure, was every day rising higher, and diffusing itself farther in this opulent country; and I

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flatter myself that my hopes have not been disappointed. I employed several years in travelling through, and residing some time in all the principal cities of Italy; where, both in the churches, and in the palaces of the great, I met with many excellent pictures, which appeared to me to be highly worthy of being made more generally known. I attached myself principally to the most agreeable subjects, and especially to such of those as had not been already engraved, or only imperfectly. In the execution of the drawings which I have made from those pictures, I had peculiar advantages through the favour and munificence of several princes and other considerable personages in Italy (which I shall ever remember with gratitude) and I exerted all the ability I was master of: insomuch that, if I have not vainly flattered myself, I have been happy enough even to preserve the peculiar character of each master; a circumstance essentially necessary in works of this nature.

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In a short time after I went abroad, I was fortunate enough to meet with a few excellent pictures, which were to be sold. They were such as I thought I could wish to engrave, and consequently entered more immediately into my plan. This induced me to purchase them. Elated with the prospect which this auspicious beginning presented to my imagination, I forthwith took the resolution of proceeding to form a collection of pictures, upon a principle different from what the generality of purchasers had hitherto followed; viz. a collection selected from the various schools, which, during the two last centuries and upwards, have made a figure in Europe; comprehending, if possible, specimens of the most remarkable painters who established, or did honour to those schools. If I had at first foreseen the numberless difficulties, the labour and solicitude, and the unavoidable expence that must attend the accomplishment of an undertaking of this nature,

nature, even under the most favourable circumstances, I should perhaps have been discouraged from the attempt: but I was fired with a love for the arts; whatever I saw that was excellent I coveted; and, from time to time, the possession of one picture only raised a stronger desire of possessing another.

It was upon the event of having disposed of all my drawings, that, with the consent of my generous purchaser, I meditated a scheme of exhibiting them all at once to the public, before I finally parted with them; and with that view I only waited the arrival of my pictures from the Continent. The whole are at length brought together, and will themselves best convey an idea of the extent of this collection, which I flatter myself is no inconsiderable acquisition to my country. My natural love for painting, the opportunities which I have had abroad of studying with care the works of all the great painters, some little share
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of practical knowledge which I have attained in this branch, and a taste formed entirely upon the works of the greatest artists, will, all together, I hope give some degree of sanction to the choice which I have made, and induce the public to receive, with indulgence, an entertainment which has been provided for them with some risk, and much labour and expence, by one who is very sensible of the obligations which he has already received from them, and who shall think it a peculiar happiness, if, by his future labours, he can merit the continuance of their approbation.

A DESCRIPTIVE
C A T A L O G U E
O F
Mr. S T R A N G E's
Collection of Pictures, &c.

FRANCESCO ALBANI.

Born at Bologna in 1578, died in the same city
1660.

THE pictures of Albani are exceedingly agreeable. His subjects are, in general, of the poetical kind. We may be almost sure of finding, in any picture of this master, beautiful figures of women; and children, who seem as if they had been nourished by the Graces. This artist, bred in the school of the Carracci, could not fail being an agreeable painter;

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er; and if he was not always successful in expressing the stronger passions of the soul, he knew how to touch and flatter the senses, by offering to his spectators the most pleasing and delightful images; where reigns with decency, an agreeable, and, if I may be allowed the expression, even a voluptuous pleasure. What contributes to render his works inestimable, is a pencil, whose freshness of colour, and delicacy of touch, is admirable: but he may be reprehended with overfinishing many of his pictures.

A L B A N I.

THE THREE MARYS AT THE SEPULCHRE.

[No. 1.

This picture, which I esteem as one of the most capital in the collection, from the beauty of the composition, the correctness of design, and the force and harmony of colouring, appears to be one of the most studied which the author painted about the time of his leaving the
school

school of the Carracci: and, indeed, we find such a spirit of the great Annibal throughout the whole, as, joined to the natural delicacy of Albani's pencil, puts this conjecture beyond a doubt. The expression, in the different characters which compose this picture, exceeds any thing we meet with in the other works of Albani. Mary Magdalane, who kneels upon her approach to the Sepulchre, tho' penetrated with the deepest affliction, yet maintains a superior greatness. We are particularly charmed with the graceful variety and simplicity in the whole of the angel; there is an elegance throughout this figure which we seldom meet with in painting; and there are even beauties in it which may be compared with the antique. The draperies and landscape are likewise painted with great taste, freedom, and judgment.

Two feet two inches and a half wide,
by one foot ten inches high.

A L B A N I.

A HOLY FAMILY WITH ANGELS. [No. 2.

This picture consists of a Madona, with the child standing by her knee; on one side is St. Joseph, holding in his hands a book; on the other, are two angels in attitudes of adoration; that on the foreground is painted much in the stile of Domenichino. There is great composure in the figure of the Madona; the character of the head is extremely agreeable, and partakes both of the Roman and Bolognese schools. The Christ is beautifully painted; there is a shortness in the lower part of the figure, which is peculiar to Albani's boys. Two angels are descending with fruits and flowers. The scene is a beautiful landscape, and the whole is highly finished, and painted with freedom and spirit.

Eleven inches and a quarter high, by
nine inches wide.

A L B A N I.

A L B A N I.

A HOLY FAMILY.

[No. 3.]

This small picture is agreeably composed, and in the tone of its colouring partakes much of the style of the three Marys; but it was painted at an earlier period. The principal figures are the Madona, with the child standing by her knee; on one side is St. Joseph, and on the other St. Elizabeth. There is a similitude of character between the head of the Christ in this and in the preceding picture: we find too, as in the other, the same shortness in the lower part of this figure. The character of the St. Elizabeth is much in the style of the Carracci; and the whole is painted with that force of colour which is found in the works of Annibal and his followers. .

Seven inches square.

CATALOGUE OF ALEXANDRINI.

[No. 4 and 5.

Two spirited studies of friars of the Carthusian order, probably intended for large pictures. The one leaning on a book, with a string of beads in his hand, seems to have fallen asleep: the other is contemplating a crucifix. This painter was a Milanese, and an imitator of the Carracci; for we find in these studies much of the character of Agostino.

One foot ten inches and a half high,
by one foot two inches wide.

GIACOMO daPONTE daBASSANO.

So called from the place of his nativity in the Venetian territories. He was born at Bassano, in 1510, and died there in 1592.

It was neither by correctness of design, nor greatness of expression; it was still less by observing the rules of art, or introducing

ducing nobleness into his compositions, that Bassano attained to the reputation in painting which he enjoys: he owes it entirely to the brilliancy of his colouring, and the spirited delicacy of his pencil; which, when employed in flesh or drapery, or in the multitude of animals, and diversity of utensils to be met with in his pictures, become illusion itself.

B A S S A N O.

[No. 6 and 7.

It is presumed there are not two more agreeable pictures of this master to be found. One of them represents the birth of St. John; and the other, the presentation in the temple. They are admirably coloured, painted with the utmost taste and freedom, and the effect of light and shadow is well expressed.

One foot five inches and a quarter high,
by one foot one inch wide.

JACQUES BLANCHARD,

Born at Paris in 1600, died in the same city in
1638.

DIANA.

[No. 8.]

This picture is well composed, and the drapery judiciously varied. The character of the head is beautiful, and painted with taste and freedom. The two boys with the greyhound, form a most pleasing groupe. Blanchard was a great admirer of the Italian masters, and lived several years in that country; and, indeed, if we make allowance for the stile of drawing, which rather inclines to the taste of the French school, this has the appearance of an Italian picture.

One foot half an inch high, by ten inches and a half wide.

GIOVANNI

GIOVANNI FRANCESCO GRIMALDI,

commonly called,

BOLOGNESE,

Born at Bologna in 1606, died at Rome in 1680.

He studied under the Carracci, and having a peculiar genius for landscape, he devoted himself entirely to that branch. He acquired an amazing facility of pencil. His colouring was vigorous, and his touch easy and spirited, which his drawings with the pen abundantly demonstrate, he having multiplied them exceedingly.

BOLOGNESE.

A LANDSCAPE, WITH THE STORY OF

NARCISSUS.

[No. 9.

By a force of colour, and freedom in the execution of the trees, this picture partakes much of the stile of the Carracci. The composition of the landscape has been calculated to make the subject as interesting as possible. The figures are
in

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in the historical stile; well drawn; and painted with great taste.

Two feet three inches three quarters wide, by one foot ten inches and a quarter high.

JOHN BOTH.

Born at Utrecht in 1610, died in the same city in 1650.

This painter visited Italy when young; where, charmed with the landscapes of Claude Lorrain, he endeavoured to imitate him. His pictures are agreeably pencil'd; remarkable for their fine effects; and of a warm and harmonious tone of colour.

BOTH.

A LANDSCAPE. [No. 10.]

This appears to be a real view; there is a general facility of pencil throughout the whole; it is clear and transparent, and the oppositions in it are pleasing.

One foot nine inches and a quarter wide, by one foot three inches high.

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BARTOLOMEO BREENBERG.

Born at Utrecht in 1620, died at Rome in 1660.

The following picture characterizes this master clearly. The ruins of Rome, and the neighbourhood of that city, employed his pencil for a considerable time. He possessed an agreeable manner of colouring, and had a particular talent in touching his figures and cattle with delicacy and spirit.

BARTOLOMEO BREENBERG.

[No. II.

There is somewhat agreeably interesting in the composition of this small picture. It is a view of the monument of Cæcilia Metella, situated near the banks of the Tiber, a few miles distant from Rome. The fore ground is beautifully enriched with figures. The whole is painted with great transparency. The sky in particular is pencil'd with an elegance which exceeds any thing of the kind in the works of Wouvermans.

A circle of six inches and a half diameter.

GABRIELLE & CARLO CALIARI.

The latter died in 1596, and the former in 1631.

Gabrielle and Carlo Caliarì, sons of Paolo Caliarì Veronese, were bred in the school of their father: they were chiefly employed in assisting him in his large and numerous compositions; insomuch that few of their own inventions are transmitted to posterity, and some of them do even pass under the name of Paolo. Carlo was so promising a genius, that had he not been cut off in the flower of life, it was believed he would have surpassed his father. Upon the death of Paolo, Gabrielle, after finishing what pictures his father had left behind him, quitted the arts, and betook himself to commerce, in which he amassed a considerable fortune. The following pictures are specimens sufficient to ascertain the abilities of these brothers, and how much they merit

rit a rank in the school of painting. The works of Gabrielle are so interwoven with those of his father, and so scarce, that except a few I met with at Venice, I do not recollect ever having seen in any other collection a genuine picture of this master.

GABRIELLE CALIARI.

OUR SAVIOUR ON THE CROSS. [No. 12.

His mother is fainting and supported by her sister and Mary Magdalene; St. John in an attitude of distress. This groupe of the three women naturally recalls to our remembrance that in the famous picture of the descent from the cross, by Daniel da Volterra at Rome. The subject, though of the melancholy kind, yet in painting has its peculiar beauties—it is well composed, and the general harmony of the picture is agreeable. The attitude of the Magdalene is noble, and gives us an idea of a woman formed with grace and elegance.—The character of the head is beautiful, though
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absorbed in grief and affliction; and the colouring of it is hardly inferior to Titian. The anatomy of the Christ is well understood, but the character of the design is Venetian. The extremities of this figure, particularly the hands and feet, are painted with infinite freedom and taste.

Two feet two inches high, by one foot six inches and a half wide.

CARLO CALIARI.

THE MARRIAGE OF ST. JOSEPH AND THE VIRGIN. [No. 13.

This picture exhibits a scene which is rich in colouring and effect. There is great simplicity and innocence in the character of the Madona; that of the high priest is venerable. Many of the accessory figures are agreeably introduced; and there are even some heads not unworthy the pencil either of Titian or Paolo Veronese. The two principal figures immediately behind the Virgin are apparently painted from nature.

Two feet seven inches and a half high,
by two feet one inch wide.

CARLO CALIARI.

THE ANGELS APPEARING TO THE APOSTLES.

[No. 14.

Though the Venetian school in general was less studious of correctness of design, than either the Roman or Bolognese; yet they were always celebrated for the beauty of their colouring, their knowledge in the opposition of light and shade, and the facility with which they executed their large compositions. This picture of Carlo Caliarì is a proof of the abilities of its author, and by far the most capital I have seen of a cabinet size; for force of colour and freedom of pencil it may be compared with the compositions of Tintoretto. The characters in general are mostly ideal; that of the St. John is painted in a bold and masterly stile; the figure cloathed in white has been studied from nature, as well as several others; the
folds

folds are judiciously disposed, and painted with a taste which renders them not unworthy of any of the Venetian school.

Three feet ten inches wide, by three feet three inches high.

SIMONE CANTARINI DA PESARO.

Born at Pesaro 1612, died at Verona 1648.

When Guido had sent to Pesaro and Fano, two cities not far distant from each other, some fine pictures which he had painted; Cantarini, who saw them, was struck with their excellence; and though already formed, he immediately took a journey to Bologna, desirous no doubt to become more intimately acquainted with this great master, and in hopes of seeing him paint, to enrich his own manner. On his arrival at Bologna, to remove every suspicion, he passed for one who had been just initiated in painting, and was desirous of improvement. He was accordingly received; but in spite of
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of this artifice, Guido was not long before he discovered it, without however diminishing the care which he had already shewn towards the advancement of his disciple; on the contrary, he was even more zealous to instruct him. It was entirely Cantarini's fault that he did not profit more: but whether it was owing to the good opinion he had of himself, or that he was become weary of restraint, certain it is, that after foolishly criticizing masters of the first order, and even treating them with contempt, he came at length to use the same freedom with Guido, to whom he lay under the greatest obligations, and who at last discarded him, when in reality he stood in no further need of a master. His pictures soon came into repute, and they were even confounded with the works of Guido; many of them, indeed, were equally agreeable. But to support his reputation, it required a conduct less dissipated than his, and more devoted to

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study.

study.—He drew upon himself a multitude of enemies, and by this misconduct precipitated himself into misfortunes which were the cause of his death. He had a peculiar talent for etching, and a needle no less spirited and graceful than Guido.

SIMON CANTARINI DA PESARO.

OUR SAVIOUR STANDING ON THE GLOBE,
ATTENDED BY CHERUBIMS. [No. 15.

This picture is much in the style, and nothing inferior to Guido—it is inimitably coloured—the composition is extremely agreeable, and the whole appears to have been painted with great facility. There is a delicate expression in the heads, particularly in that of the Christ.

An oval, one foot eight inches and an half high, by eleven inches wide.

ANNIBALE

ANNIBALE CARRACCI.

Born at Bologna in 1560, died at Rome in 1609.

The spirit and genius of painting was almost ready to expire in Italy, when this great artist appeared, who had the merit, in conjunction with his cousin Ludovico and his brother Agostino, to restore it again with fresh vigour. He admired and studied the works of the incomparable Correggio; nor did he require more to animate his genius, and to hasten him in the pursuit in which he was engaged. He joined to this study the knowledge of nature, of which he never lost sight, not even when transplanted to Rome; where dazzled with the beauties of the antique, he made fresh and successful efforts to appropriate them to his own purposes. From hence sprung the considerable quantity of fine things which he left behind him: they have assured to their author the title of one of the most learned designers which ever appeared;

but this is not enough to his praise; he ought likewise to be esteemed as one of the greatest composers.

ANNIBALE CARRACCI.

ST. GREGORY PRAYING, ATTENDED BY
ANGELS. [No. 16.

Painting having received its greatest encouragement from the church, the most ingenious artists were frequently circumscribed in the choice of their subjects, and often dictated to by the superstitious and the ignorant. Annibale in the following composition, the large picture of which is esteemed amongst his capital works at Rome, lay doubtless under some restraints of this nature, by the monks of St. Gregorio, who were his employers.

We read in one of the Roman legends that St. Gregory, passing one day by Trajan's forum, and reflecting upon the greatness and amiable qualities of that prince, regretted that he had not been

a Christian; that upon his arrival at St. Peter's, he lamented the state of his soul, kneeled and prayed fervently for its being relieved out of purgatory. The same author adds further, that at that instant there appeared to him a vision from heaven, announcing that his request was granted. The point of time which the artist has made use of in the representation of this subject, will naturally occur to the reader. The composition will, I believe, be deemed unexceptionable. The union of colours, the correctness of design, the freedom of pencil with which the whole is painted, the precision with which the extremities are made out, and lastly, the various *pentimentos* which may be traced in it, do all together make it plainly appear that it is the finished study from which the large picture in the church of St. Gregorio at Rome has been painted: as a further proof, I refer the judicious spectator to the print engraved at Rome by Giacomo Frey, in which, upon

examination, he will find there is scarce a figure but what will appear to have received some alteration. We find a general elegance in this study, in which the large picture is deficient, the figures being there colossal. When objects exceed the size of nature, it is difficult to preserve that grace and purity of out-line which we find conveyed in a smaller form.

It measures four feet five inches in height,
by three feet one and an half in width.

The very ingenious Mr. Rogers will soon publish a work, wherein there is a print engraved from one of his Majesty's drawings, which is a study of Annibale's, prior to the above composition; but of which he seems to have adopted in this no part except the figure of St. Gregory, and even that with some alterations.

ANNIBALE CARRACCI.

MERCURY PLAYING ARGOS TO SLEEP.

[No. 17.

From the character of the design we find in this picture, it must have been
painted

painted at a period when Annibale joined to his Bolognese manner the study of the antique, which is abundantly conspicuous in this elegant figure of the Mercury. The idea of Sleep is judiciously conveyed to us by the attitude of the Argos, his body contracted, and his head almost invisibly sunk between his shoulders. The draperies are painted in a great stile. The cow particularly, under whose form the beautiful Iö is concealed, is characterized with a spirited and masterly pencil.

Two feet four inches high, by one foot ten inches three-quarters wide.

PIERRE JACQUES CAZES.

Born at Paris in 1676, where he died in 1754.

BACCHUS AND ARIADNE. [No. 18.]

The painter of this picture never having visited Italy, we find in it that character of design which is peculiar to the French school; neither formed enough upon the study of the antique, nor the

imitation of the Italian masters. It will, however, recommend itself by the beauty of its colouring, which, in general, is harmonious and transparent. Few, even of the French painters, have attained to so thorough a knowledge of this branch of the art.

One foot two inches three-quarters high, by ten inches and a quarter wide.

PHILIPPE de CHAMPAGNE.

Born in Brussels 1602, died in Paris 1674.

This artist was endowed with great talents for painting: it was his misfortune not to have visited Italy, and to have formed himself upon the great masters of that country. His genius was universal. The city of Paris preserves many historical compositions of his, wherein he has displayed great knowledge of his profession. His portraits are uncommonly fine. His stile of colouring

was agreeable, and partakes much of the Flemish school.

CHAMPAGNE.

PORTRAIT OF THE GREAT COLBERT.

[No. 19.]

This picture of the Mécenas of France justly claims a rank even with the finest things of Vandyck. It is painted in a great stile, and with that truth and freedom which we admire in the works of the most celebrated masters. The hand is particularly fine, and the folds of the drapery are disposed with infinite taste.

Two feet six inches and an half high,
by two feet wide.

CARLO CIGNIANI.

Born in Bologna 1628, died at Forli 1719.

This excellent painter claims, with great justice, a pre-eminence amongst the disciples of Albani: he distinguished himself as much as his celebrated master,

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In love with his profession, and sensibly penetrated with the numberless difficulties attending the art of painting, he was less anxious to produce a quantity of pictures, than attentive that none should go out of his possession that were not extremely studied, and capable of supporting the great reputation which he had acquired. Few painters have designed so correctly, or enriched their compositions more than he has done; as we see few who either possessed such a force of colouring, or freedom in the execution of their pictures. The paintings of the cieling of Forli, which occupied him many years, have acquired him a reputation which will never perish.

CARLO CIGNIANI.

BACCHANALIAN BOYS.

[No. 20.

An agreeable and well composed little picture; has great expression in the characters; the figures finely grouped; the
light

light and shadow broad, and well understood; and the whole painted with great freedom.

An oval, eight inches and an half wide,
by six and an half high.

CARLO CIGNIANI.

MADONA WITH THE CHILD AND ST. JOHN.

[No. 21.

It has been a constant practice, even amongst the greatest painters, to improve their ideas from the works of others who have gone before them. Raphael himself had recourse to the antique, and has frequently taken hints from his cotemporary Michael Angelo. In his famous picture of the St. Cæcilia at Bologna, the Magdalane, which is allowed to be one of the most elegant figures in painting, was partly taken from an antient bas-relief; and the sublime character of the Cæcilia, in the same picture, has on many occasions been adopted both by Guido and Domenichino. Examples of this nature
might

might be cited without end. Correggio is perhaps a single instance to the contrary.

Carlo Cigniani, one of the most agreeable painters of the Bolognese school, a great admirer and frequent imitator of Correggio, has taken an idea of part of this composition, from a very capital picture of that master, of which Spier has given the world an admirable print. I have met with no cabinet picture of Cigniani, either in the collections of this country, or those I have seen abroad, more agreeably composed, better coloured, or painted in a more masterly style than this. The character of the Madona is agreeable, and possessed of great dignity: that of the Christ is lively and expressive; and the whole figure is painted with all imaginable force and roundness. The foreshortening of the left thigh and foot, and the projection of both, are equal to any thing of the kind in painting. The reflections in this picture
are

are finely understood; they are judiciously placed, clear, and transparent. The head of the St. John merits particular attention: it is painted with a freedom of pencil, and force of colour, which do honour to the school of the Carracci.

Two feet seven inches and an half high,
by two feet three inches and an half
wide.

SEBASTIANO CONCA.

Born at Gaetta 1676, died in the same city 1764.

This artist, who is yet recent in our remembrance, began to learn the first elements of design under Luca Giordano; but Luca setting out for Spain, the young Conca entered into the school of Solimeni, who compleated his studies, by concealing nothing from him and his other scholars, relative to the secrets of his art. Conca soon distinguished himself, and afterwards settled in Rome. He had an easy and fertile genius, to which he joined
great

great spirit. He left an incredible number of large pictures behind him—but we shall be the less surprized, when we consider, that his life was prolonged beyond the usual limits of human nature, and that he was, besides, indefatigable. From the example of his master, he introduced great richness in his pictures; and perhaps he studied more to please from the brilliancy, than from the solidity of his compositions. It even appears, that he was less attentive to the great stile of drawing, than to give to his figures attitudes, which were agreeable and varied. He was, nevertheless, a great painter, and must be regarded as one of the last efforts, which this expiring art has made in Italy.

SEBASTIANO CONCA.

THE VIRGIN AND CHILD. [No. 22.

These two figures are well composed. The Madona in one hand holds a scroll,
and

and with the other, tenderly embraces the body of our Saviour. We find in this picture a mixture both of the Roman and Neapolitan schools. An attempt has likewise been made to imitate Correggio. The drawing is, in general, correct; the drapery agreeably varied; and the whole, not only painted with taste and facility, but with great force and brilliancy of colour.

Nine inches and an half wide, by seven and an half high.

ANTONIO ALLEGRI;

Commonly called,

C O R R E G G I O.

Born at Correggio, 1494, and there died 1534.

It happened, that after many ages passed in ignorance, nature, weary of her bondage, and willing to repair her losses, by rendering to the arts their original lustre, drew them from that obscurity into which the barbarism of the times had plunged

them. There appeared one of those rare and happy geniuses, who, guided by instinct alone, and without any assistance from those who had gone before him, planned out new tracks in science, and became the admiration of his contemporaries; leaving behind him objects worthy the imitation of his successors. Such was Correggio, who, born in a little village, where perhaps no painter had ever existed, and at a critical period, even in the dawn of the arts, diffused a glorious light over painting; which did at that time astonish, and still continues to surprize the spectator. He at once banished that sterility of taste, which during so long a time had disfigured the art of painting; and, taking a sudden and rapid flight, he raised himself to the sublime. He saw every thing great: he did not introduce into the generality of his compositions, a multitude of figures; but only such as were useful and employed. He gave them

new

new motions, he added to their out-lines certain forms, which perhaps are not always strictly agreeable to the chaste rules of design; but they have, however, their captivating allurements. What the poet said may be here applied;

He snatch'd a grace beyond the rules of art.

The agreeable smile, and those amiable graces, which ever attended his ideas, and which he diffused with such profusion over his characters, may be perhaps taxed with being forced and unnatural; but they are, however, not less seducing: an easy and flowing pencil, an union and harmony of colours, peculiar to himself, a perfect intelligence of light and shade, produced by large and broad masses, give an astonishing relief to all the pictures he has painted. The works of *him*, divine painter cannot be too much studied. The Carracci were sensible of it, and reaped considerable advantages from them. Whoever, from their example,

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will

will reflect on them with attention, may be sure of acquiring the most important principles of their art.

C O R R E G G I O.

MARY MAGDALEN. [No. 23:

After the preceding account of the works of this master, what could be said upon the subject of this picture, which would not become a repetition? I shall, however, beg leave to add, that, in my opinion, no other than the pencil of Correggio, could have introduced such a peculiar character of beauty, blended with so much grace and sweetness as we see in this head—But that is not all; do we not likewise read in the countenance of this figure, the character of contemplation, and the expressions of grief and repentance? The whole fills our mind with an idea of greatness; which is peculiar to this painter, and to the works of the divine Raphael.

An

An oval, seven inches and a quarter high, by six and an half wide.

CARLO DOLCI.

Born in Florence 1616, died in the same city
1686.

Different roads conduct to the perfection of painting; but all men do not equally succeed in them. Some, born with a fertile genius, study only the richness of composition; some attach themselves solely to beautiful forms, or to the force and harmony of colouring; whilst others employ themselves in the more laborious and painful task of finishing. Of this number was Carlo Dolci: without regard to the value of time, he never could resolve to leave his pictures till they were finished with almost the same precision as those of the Dutch and Flemish masters, of which Italy affords us but few examples. The extreme delicacy of his pencil, and the beauty of many of his characters, have acquired him a reputation

in painting. But however perfect and however studied his pictures are, it must be allowed, that he laboured more to please the eye; than to enrich the understanding, by conveying to it great or noble ideas.

CARLO DOLCI.

ST. MARGARET. [No. 24.

In her right hand she holds a book on which she reads, and in her left a cross. This picture is painted in imitation of Correggio, and partakes so much of that master, that by some it has even been ascribed to him. There is great sweetness and contemplation in the character of the head; it is agreeably coloured, and painted with that delicacy and care which generally attend the works of this artist.

One foot eight inches high, by one foot three and an half wide.

DOMENICO

DOMENICO ZAMPIERI,
commonly called
DOMENICHINO.

Born in Bologna 1581, died at Naples 1641.

He was born with a docility of temper, and solidity of judgment; but in appearance he was rather slow of comprehension. It was long before the least hopes could be formed of this great artist. Annibale Carracci only, under whom he at length studied, knew how to distinguish the hidden talents of a scholar ever listening to the voice of instruction, and whom a laborious and painful application never discouraged. Time soon discovered in this man a painter, jealous of his reputation, and capable of expressing in the characters and the motion of his figures, the most sublime passions, and attitudes the most difficult to compose. He made it a rule to represent nothing which he saw not in nature, and never to deviate from that pure simplicity which belongs to

her. Absorbed in the most profound meditation, he never began a work till his ideas were thoroughly digested. If he had any failing, it was that of being too fearful of himself, and distrustful of the great abilities he possessed.

DOMENICHINO.

ST. APOLLONIA. [No. 25.

An half length, and one of the most agreeable figures I have seen of this master. Her countenance is elevated; and her right hand, which is in some degree foreshortened, is placed upon her breast; with the other she holds the symbol of her martyrdom. If we contemplate the character of this head, we shall find in it, besides the charms of female innocence, a sublimity of expression which cannot fail of engaging the attention of every mind susceptible of beauty. The graceful simplicity of this figure, the character of design throughout the whole, the force with which it is painted,

painted, do more than verify the saying of Pouffin, that he knew no painter more intelligent than this artist, since the days of Raphael. The attitude is composed in an easy graceful manner, and the drapery varied with infinite taste and judgment. Domenichino, like Raphael, jealous of his out-line, determined his extremities with the utmost precision—they are remarkably so in this picture, and worthy of the attention of every artist.

One foot nine inches three fourths high, by one foot three inches three fourths wide.

BATTISTA FERI.

A VIEW IN THE CAMPANIA FELICE.

[No. 26.]

This landscape gives us a distant prospect of a most delightful country. The fore-grounds are agreeably varied with figures. Some of them dance to the sound of the pipe, others are taking care of their

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flocks,

flocks, while the more domestick occupations of life are likewise attended to. The whole is painted with great taste and freedom.

An oval, one foot seven inches long,
by one foot three high.

BATTISTA FERI.

THE MORNING. [No. 27.]

One of the most interesting scenes which Italy can afford. On one side we have the promontory of Mecænum, on the other the shore of Sarentum; and in the middle the island of Capria. There is an effect in this picture, which will not yield to the finest of Claude. The figures too are well painted, and in reality represent the only objects we now meet with, upon a coast which was formerly remarkable for being the retreat of the illustrious Romans, during the inclement heats of summer.

One foot nine inches and an half long,
by one foot five and an half high.

BATTISTA

BATTISTA FERI.

THE EVENING. [No. 28.

This seems no imaginary composition; but the prospect of a country varied with mountains and vallies, and watered by an agreeable river. It is most probably in the kingdom of Naples, the painter being a native of that country. The fore ground is enriched with figures, and the whole partakes much of the influence of a setting sun.

The size as of the preceding picture.

DOMENICO FETI.

Born at Rome 1590, died at Venice 1624.

Few painters have possessed a greater freedom of pencil, a more harmonious stile of colouring, or greater knowledge of expression than this artist. If he painted a head of character, he entered into the detail of it with such spirit, that it produces an astonishing relief; and that too without the least hardness,

so judiciously are the tints varied. It is the same with his large compositions; the light and shade are ingeniously balanced; the figures are grouped with so much art, and the general disposition is so well observed, that they produce the most striking and harmonious effects.

DOMENICO FETI.

ST. FRANCIS.

[No. 29.]

This picture merits being considered as a master-piece of painting, and as one of the finest specimens that can be produced of Domenico Feti. We find in it a character of design and expression, accompanied too with a fervour of devotion, which can be equalled by nothing but the finest works of Guido and the Carracci. The colouring also is admirable, and well adapted to the subject. It seems to have been painted much about the same time with the Guardian Angel and the Melancholy, in the king of France's collection,

and

and with a freedom of pencil which must excite the admiration of every person of taste.

One foot ten inches high, by one foot seven wide.

MARC-ANTONIO FRANCISCHINI.

Born at Bologna 1648, died in the same city 1729.

The compositions of this ingenious artist, and his taste of design, are much in the manner of Cigniani, whose principal scholar he was; and tho' his colouring has not generally the same degree of force, it cannot be denied that he had a fine genius; and merit in containing it within just bounds. This merit was so much the greater that he was surrounded with people, who could never determine the plan of their composition; but crowded figures into their pictures without end, in order to make a greater shew. But this artist proceeded upon surer principles: from the example of his master, he reflected

flected seriously before he undertook a work; and he was still more attentive in the execution of it. He decorated many vast cieling in the different cities of Italy, for which he generally made separate studies on cartoons. The cabinets of the curious are likewise furnished with his pictures, many of them in the stile of Albani, and in general extremely agreeable.

F R A N C I S C H I N I.

THE SALUTATION. [No. 30.]

Besides an agreeable pencil, and brilliancy of colour, we find in this and the following picture much of the stile of the Bolognese school. The Angel might almost pass for a juvenile performance of Albani; so nearly has the painter imitated him, both in the character of the head and the manner in which the figure is attired.

One foot two inches high, by eleven inches wide.

F R A N-

FRANCISCHINI.

OFFERING OF THE SHEPHERDS. [No. 31.

The composition of this picture is most agreeable. Nothing can be more interesting than the character of the Virgin, replete as it were, with devotion, with maternal tenderness and love. There is an elegance in this figure which would do honour to the greatest master. The St. Joseph is painted with great taste and freedom; and the Shepherd, with the Lamb, partakes much of the character of Guido.

The size as of the preceding picture.

LUCA GIORDANO.

Born at Naples 1632, died in the same city 1705.

We may say with propriety of this painter, that he was a real Proteus. There is scarce a manner into which he did not attempt to transform himself. At one time he is Paolo Veronese, or Tintorett, whose compositions he imitated even to deception.

deception ; at another, we fancy we see the pictures of Pietro da Cortona. So perfectly did he transform himself into the stile of Bassano, that it is even difficult for the most judicious connoisseurs to defend themselves against the illusion. He seized and retained the ideas of those, and many other masters, with a fidelity that is without example. However, it would be injurious to his reputation to imagine he solely employed his talents in these and the like deceptions ; they were only the subjects of his amusement : he knew better how to fill up his time ; and the prodigious quantity of important compositions with which he filled Italy and Spain, are evident proofs of his abilities. The cieling of the Ricardi palace at Florence, is an admirable invention. He possessed such a facility of pencil that the colours, scarce laid upon the canvas, produced as of themselves their proper effects. No sooner were his sub-
jects

jects conceived, than his pictures were finished; and it was owing to that extreme promptitude that he got the name of Luca fa Presto, which he ever afterwards retained.

LUCA GIORDANO.

ST. FRANCIS HEALING THE SICK. [No. 32.]

This picture had been but a short time brought from Spain before I became possessed of it. The composition is admirable; and the whole is painted with an astonishing relief. It is very obvious that it was done at a time when Luca was enamoured with the works of Murillo; for the character of this painter is particularly predominant in the figure of the St. Francis, which would indeed do honour to the pencil of the greatest master; so finely is it drawn and coloured. That, and the figure immediately behind it, were undoubtedly painted from nature. The character of Sicknefs is finely represented

sented in the person brought to be cured ; and the groupe of cherubims in the air are very like those of Murillo.

Five feet five inches wide, by four feet five inches high.

LUCA GIORDANO.

ADORATION OF THE SHEPHERDS. [No. 33.]

This picture has, in general, been received by all who have seen it as one of the most agreeable and most interesting compositions of Luca Giordano. We find in it a general correctness of design. The characters of the Christ and the Madona would do no discredit to the pencil of a Guido ; the Angels too are painted in imitation of that master. There is a stile and freedom in the St. Joseph that is even worthy of the Roman school. The two figures immediately below him are not inferior to Pietro da Cortona. The old woman, on the opposite side of the picture, might even do honour to the

pencil of Salvator Rosa. The shepherd behind, and the woman with the basket of eggs, and the boy kneeling, are all in the painter's natural manner, but drawn with more elegance and taste than we find in the generality of his works. There is an effect in this picture which is almost illusion itself. The idea of the light proceeding from the Christ has been, doubtless, taken from that famous picture of Correggio, commonly known by the name of the *Notte*, which has given rise to many agreeable compositions of this nature. This picture is painted with uncommon facility. The tone of colouring is extremely harmonious, tho' perhaps somewhat too low; but this, with great propriety, suits the humble retreats of life, in which we are not to expect the same richness and variety which we generally meet with in scenes of more exalted grandeur.

Four feet ten inches and an half high,
by four feet one inch wide.

GIOVANNI FRANCESCO BARBIERI,

commonly called,

GUERCINO.

Born at Cento 1500, died in the same city 1666.

It is evident that this artist was born with uncommon talents for painting; for without having ever left the little city which gave him birth, and where there was never any painter of reputation, on having only seen and studied an excellent picture of Ludovico Carracci, he made such rapid progress in the art to which he had devoted himself, that on his arrival at Bologna, as yet a youth, he astonished those who were witnesses of his first essays. Having never had an opportunity of adopting any particular manner, he acquired one which was much suited to his genius, and which, by the great masses of light and shade, and the knowledge he attained to in colouring, produced effects that were extremely captivating. Much of his life was spent in his

his profession; for he was employed in a prodigious number of pictures in oil, both for altar-pieces, and such as were intended to adorn the cabinets of the great; without, however, reflecting that fresco and grand compositions were yet more suitable to his genius; such, for example, as he painted in the dome of the cathedral church of Piacenza, or that wonderful cieling of the Aurora, which we admire at Rome in the villa Ludovici.—These are two master-pieces which can never be sufficiently extolled.

GUERCINO.

ST. WILLIAM TAKING THE HABIT OF A
CARTHUSIAN. [No. 34.

This being the original study for the large picture in the church of St. Gregorio at Bologna, conveys to us a more perfect idea of the abilities of this master than most cabinet pictures that are to be met with of Guercino. It is painted in

his first manner, being a stile greatly superior to the generality of his works, which were done at a period when a want of taste in his employers obliged him to conform with the times, and become a feeble imitator of Guido. The composition of this study is admirable; the characters noble and expressive; the penciling free and masterly; and the effects of light and shade are judiciously opposed to each other, and well understood.

One foot eleven inches high, by one foot four inches and an half wide.

GUIDO RENI.

Born at Bologna 1575, died in the same city 1642.

It is not enough to the praise of this great artist to give him the title of painter of the Graces; to sum up his character, and render him the justice he unquestionably deserves, it may be said, that with regard to firmness of pencil, elegance of out-line, richness of draperies, knowledge
of

of composition, and above all, his idea of grace and beauty, few painters have been comparable to him. He had two manners much opposed to each other; one was dark and inclining to Michael Angelo Carravaggio, which, at that time, was in vogue; the other was entirely clear, more vague, and carried him sometimes to a contrary excess. But when he observed the medium, and painted such pictures as the Rape of Dejanira, in the collection of the king of France, and the St. Peter and St. Paul, in the Sampieri palace at Bologna, he is then not only superior to himself, but he equals even the greatest painters.

GUIDO RENI.

CLEOPATRA. [No. 35.

This is the original study for the large picture in the collection of the Princess dowager of Wales. The composition of this figure, being in every respect noble,

is known to the public by a print which I engraved upon my first arrival in London. This study, being comprehended in a small compass, was entirely at the command of the artist; in which he has expressed great roundness, and a general harmony of colours. It is delicately painted; clear and transparent. The idea of the head is beautiful, and has, doubtless, been a study from the Niobe in the villa Medici at Rome.

One foot eight inches and a quarter high, by one foot four inches three-quarters wide.

G U I D O R E N I.

THE OFFSPRING OF LOVE, [No. 36.

I will not take upon me to dispute the intention of the painter in the subject of this picture; but as it is not characterized with any particular marks of divinity, and as we have rather a supernumerary quantity of Madonas, I judged it no impropriety

priety to engrave it under the preceding title. Whilst this affectionate mother watches her tender offspring, who is buried in a calm and profound sleep, she abundantly manifests, in her own countenance, the pleasure with which she feels herself affected—Delicate and refined expressions, reserved for the pencil of the famous Guido, that incomparable artist, who is justly termed the Painter both of Grace and Sentiment.

Two feet wide, by one foot seven inches high.

GUIDO RENI.

ST. MICHAEL. [No. 37.

This subject is well known to the curious, by the print engraved by Giacomo Frey after the large picture in the church of the Capuchins at Rome. Few pictures, I believe, ever came from the pencil of Guido, either more elegantly painted, or more decisive of the master, than this

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original; and its being of a different proportion, and the composition less extended, are evident proofs that it was done as a finished study for that at Rome. Had it been copied from the large picture, it is to be presumed it would have been executed without the least variation; nor would particularly almost a whole arm and hand, which we find there, more than in this study, have been omitted; and by which the composition is indeed in a manner compleated. The character of the St. Michael is truly great; so perfectly did Guido possess the idea of beauty, that it is even predominant in the countenance of this angel, though agitated with passion and resentment—His features seem graceful and majestic; conscious as it were of his divinity, they maintain an air of greatness and superiority. The spaces around the figure are judiciously filled up, and the accidental light on the drapery is ingeniously contrived to counterbalance that upon the figure.

figure. The colouring of this picture is delicate and harmonious.

Four feet one inch high, by two feet eleven inches and an half wide.

GUIDO RENI.

THE VIRGIN, WITH OUR SAVIOUR ASLEEP.

[No. 38.

Few painters, I believe, ever existed who did not, on some occasions, repeat one or other of their pictures, either on account of the agreeableness of the subject, or the demand they might have had for them. This picture is painted in a style greatly superior to the generality of Guido's works. On examining it, our ideas, even of his abilities, are raised. We find in it such a freedom of pencil, added to a force of colouring, as in every respect indicates the master. The character of the Christ is divinely beautiful; the attitude is easy and graceful; and the general effect of the whole agreeably striking.

king. This subject is engraved by Blomart, in a circular form; but his print gives us no detail of the beauties of this picture.

An oval, three feet seven inches and an half wide, by three feet half an inch in height.

GUIDO RENI.

ST. CATHARINE. [No. 39.

The whole of this picture is remarkably graceful. The character of the head is beautiful; and upon a near examination of it, we find it is touched with an amazing delicacy of pencil. There is in the Colonna palace at Rome a repetition of this figure, of which Guido has made a St. Margaret; for in place of the palm, she holds a cross, and at the corner where the wheel is, he has introduced the head of a monster, which characterizes St. Margaret. This picture of the St. Catharine I purchased before my journey

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into

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into Italy. A print from it is nearly finished.

Three feet three inches and a quarter high, by two feet seven inches wide.

FILIPPO LAURO.

Born in Rome 1623, died in the same city 1694.

He was in his stile an agreeable painter, and chiefly confined himself to small historical compositions, which were in general the fruits of a happy invention, executed with taste and a correctness of drawing. His landscapes are particularly spirited.

FILIPPO LAURO.

VENUS AND CUPID ATTENDED BY SATYRS.

[No. 40.]

A slight but spirited little picture of the master; the colouring agreeable, and the landscape touched with freedom.

Eleven inches and an half wide, by four inches three quarters high.

LEONARDA

LEONARDO DA VINCI.

Born in the castle of Vinci in Tuscany 1443,
died in France, in the arms of Francis I. 1518.

It required a man of as much genius, refinement and universal knowledge, as Leonardo da Vinci, to attempt to retrieve painting from that languishing state into which it had been plunged for so many ages. Cimabue, who is esteemed as its restorer, and the other artists who succeeded him, laboured without principles. Their works were dry, insipid and tasteless. Solid and judicious reflections dictated to Leonardo the necessity of a reformation. He therefore consulted nature; and nature suggested to him the means. She soon taught him, that the beauties with which she is adorned, are only to be discovered by such as study them with discernment; that the character of heads, as well as the motion of figures, are infinite, and depend upon the knowledge of the muscles, which is inseparable from the study of anatomy; that the different

ferent passions of the soul are to be expressed in the countenance by means of the arrangement of certain features; that it is by a just distribution of colours, as well as of light and shadow, that objects have relief, and appear natural. These reflections Leonardo reduced to rules and principles; and he was the first who faithfully observed them. It is not therefore to be wondered at, that, absorbed in such profound meditations, he laboured so little with his own hand; and it is to be observed that he never painted any thing that was not extremely finished, and in which he did not aim at perfection. It must be added, that he had a decisive taste for the sciences, and particularly for mathematics, which employed great part of his time. He invented machines; he undertook and compleated many important works which rendered him useful to society; and he was cherished by many princes who sought and cultivated his acquaintance.

LEONARDO

LEONARDO DA VINCI.

OUR SAVIOUR DISPUTING WITH THE
DOCTORS. [No. 41.

If we circumscribe our ideas of painting, and take a survey of the arts in their infant state about the period of this painter's life, we must ascribe to this picture an infinite portion of merit. As we frequently find a similitude of ideas in the works of great men who have been cotemporaries with each other, we may trace in this picture, beside the natural stile of Leonardo, somewhat of the character of Raphael, particularly in the two heads which are most remote. The profile towards the left of the picture appears to have been a portrait; it is painted with great delicacy, and seems a perfect representation of nature. The character of the Christ seems ideal, and is composed of great mildness and serenity. One is naturally sensible of the difficulty Leonardo has laboured under in the execution of this head, assisted only by the strength

strength of imagination. The hands of this figure are elegantly drawn, and the anatomical parts well understood. The whole of this picture is painted with infinite precision, which was the manner of those times, particularly of the old Florentine school.

Two feet nine inches wide, by two feet two and an half high.

CARLO MARATTI.

Born at Camerano in the Marche of Ancona 1625, died at Rome 1713.

Were I to point out to any one who destines himself to the study of painting, the necessity of a severe application during his youth, and to shew him the advantages that would naturally result from it, I could not possibly instance a more striking example than that of Carlo Maratti. Indefatigable in his application, he spared no pains where it was necessary to attain knowledge. He was, during his youth, familiarized with a middling state
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of fortune, which contributed to his assiduity in designing and painting after the works of the greatest masters, but principally in the Vatican, after those of Raphael. For many years he employed the whole day in this exercise; and his evenings in reflecting on what he had seen and done. Filled with those great ideas, he often attempted to put his own on paper—nor was it long before his abilities shone forth. In the first pictures which he exposed to the public, the result of his good conduct appeared; and the approbation he then met with, facilitated his future undertakings. He executed many large pictures, in which he displayed great knowledge of composition; even grace in the attitude of his figures, and a general accuracy of design.

CARLO MARATTI.

A MADONA READING, ATTENDED BY
ANGELS. [No. 42.

This picture has great affinity to the St. Cæcilia in the Earl of Orford's collection

lection which I have engraved; and has doubtless been the first study for that of his lordship; though the painter, in finishing the large picture, has deviated from his original intention, by making the head elevated, and adding other figures to the composition; from which it has now the name of a St. Cæcilia. There is a picturesque and striking effect in this study; the character of the principal figure is agreeable; and it is painted with an uncommon breadth of light and shade.

Eight inches and an half high, by six inches and a quarter wide.

FRANCESCO MILE.

Born at Antwerp 1643, died at Paris 1680.

A LANDSCAPE, WITH THE TOMB OF
PHAETON. [No. 43.]

There is something extremely easy and agreeable in the compositions of this master. They were in general the fruits

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of an happy imagination. He was, when in Italy, a great admirer and imitator of Nicolas Pouffin. The scene of this picture is upon the banks of the Po. The historical part of it is finely imagined.

One foot five inches and an half wide,
by one foot two inches high.

PIETRO FRANCESCO MOLA.

Born at Coldre in the Diocese of Come in the
Millanese 1612, died at Rome 1688.

It was happy for this artist, that during his youth he undertook a journey to Lombardy and Venice, where he acquired a taste for colouring; which he never would have known had he remained at Rome, and continued to follow the manner of Gioseppe d'Arpino, who was his first master. He would infallibly have remained a middling painter; whereas by means of the beauty of his colouring, he has abundantly distinguished himself. A firm and an expressive pencil, an excellent body of colour, pure and delicate tints properly

properly placed, without crudity or hardness, a perfect knowledge of light and shadow, give to the pictures of Mola such a brightness, that they appear as if lighted by the direct rays of the sun. An imitator of Giorgione more than any other master, he had the advantage over him of designing more correctly; and he was not less admirable than that painter in the conduct of his landscapes. With regard to their compositions there is no comparison to be made; those of Mola are infinitely more rich and agreeable.

FRANCESCO MOLA.

A LANDSCAPE WITH THE MAGDALENE.

[No. 44.]

This is an agreeable specimen of the master; painted with great breadth of colour, and facility of penciling. The figure is expressive, and approaches nearly to the stile of Guercino.

Ten inches and a quarter high, by eight and an half wide.

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FRAN:

FRANCESCO MOLA.

MAGDALENE IN THE DESART, A MOON-
LIGHT. [No. 45.]

The general effect of this picture is agreeable, and the trees are touched in a spirited and picturesque manner.

An oval, eight inches high, by six and an half wide.

GIOVANNI BATTISTA MOLA.

A LANDSCAPE, WITH THE STORY OF
HAGAR. [No. 46.]

This painter was brother to Francesco Mola, and both were scholars of Albani. There is great force and harmony in the execution of this picture. The local colouring is extremely well understood. The masses are broad, and well opposed to each other. The general tone of the picture partakes much of the Bolognese school.

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One foot five inches and a quarter wide, by one foot two inches high.

BARTOLOMEO MURILLO.

Born in the villa of Pilas near Seville 1613,
died at Seville 1685.

During a considerable time, painting and the name of Murillo had difficulty to surpass the bounds which separate Spain from the other countries of Europe. That kingdom, and Seville in particular, remained the depositaries of the works of this great artist; and were alone to decide upon their merit. But, no sooner had a few of his pictures been transported beyond the mountains, but the reputation of this painter became universal. It was determined that his pencil was inimitable. It may be said that he was a painter by instinct. He made a journey indeed to Madrid, where he studied the works of Titian, Rubens and Vandyck; and he was likewise assisted by some advice he received

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ceived from the celebrated Velasquez; but it was principally by the exertion of his own talents that he made such a happy progress as to deserve being ranked amongst the first genius's in painting. Greatness of character, and a more agreeable choice of nature in his compositions, would have made him a still more accomplished painter; but so seducing are the charms of colouring, that it will often so cover faults, that they shall pass unobserved.

MURILLO.

OUR SAVIOUR IN THE CHARACTER OF A
SHEPHERD. [No. 47.]

Few people, I believe, conversant in painting are strangers now to the uncommon abilities of this artist, and to the merit which the world in general have ascribed to his labours. This picture alone would be sufficient to secure him a place amongst the greatest painters. The
subject

subject of it is interesting; and it is composed in an easy graceful manner. Our Saviour holds in his hands a wreath of thorns, as the symbol of his future sufferings. In considering this figure, our attention, nay even our affections are engaged; we see a character truly noble, pious and resigned; an expression suitable to the christian idea of a Divinity. The correctness and taste with which the head is painted is remarkable. There is a harmony of colours throughout the whole, which must give pleasure to every judge in painting. The light too is most judiciously disposed; for besides a facility of pencil, there is a truth in this picture, which can only be exceeded by nature.

Two feet six inches wide, by two feet half an inch high.

PAOLO CALIARI,

commonly called

PAOLO VERONESE.

Born at Verona 1532, died at Venice 1588.

The impression which the works of this famous painter made upon the Carracci, when they undertook a journey to Venice, with an intention to study colouring and composition from the pictures of the great masters of this school, forms a prejudice which is decisive in favour of their excellence. Seized with admiration at the sight of the vast and magnificent compositions of Paolo Veronese, and not less astonished at the fertility of his genius and the freedom of his pencil, they almost forgot Correggio, whom they had hitherto adored; and indeed when we consider the immense quantity of fine things with which he has enriched the churches and palaces of Venice, it is difficult to comprehend that the life of a single man, and which was not extremely long,

long, should have been sufficient to complete them. The picture alone of the marriage of Cana in the refectory of St. Giorgio Maggiore, which has merit enough to immortalize its author—has likewise sufficient matter to occupy for a long time the most active pencil; so carefully and delicately is it painted, and filled with figures equally varied and interesting.

PAOLO VERONESE.

THE BIRTH OF ST. JOHN. [No. 48.

The ingenious invention of this subject, the variety of agreeable figures, the disposition of the various groupes, and the harmonious effect of light and shade throughout the whole, renders it altogether amongst the most desirable pictures of Paolo Veronese. We meet with few extensive compositions of any master, wherein we do not find some one figure which may be objected to. In this picture

ture the eye is in general pleased: an assemblage of elegant forms, graceful attitudes, and agreeable expressions, equally interest us. All is executed with spirit, and with truth. The actions of the figures are well contrasted; the drapery composed with taste and variety; and the human form judiciously preserved throughout the whole. It is presumed that this picture was painted after the author's return from Rome to Venice; for we find in it a correctness of design, which does not always predominate in his works—There are even forms in it which may be compared to the antique. The character of the figure assistant to the St. Elizabeth, is worthy of the pencil of Parmegiano.

Two feet eight inches high, by two feet one and an half wide.

P A T E L L.

A LANDSCAPE. [No. 49.

A romantic, and at the same time, a pleasing composition. There is a delicacy and freedom of pencil in the trees, which will even admit of being compared to many pictures of Claude. The figures too are well painted.

A circle of one foot eleven inches and an half diameter.

P A T E L L.

A LANDSCAPE. [No. 50.

This small picture is painted with great force, brilliancy of colour, and strong opposition of light and shade. The trees are pencilled with freedom.

Ten inches wide, by seven and an half high.

NICOLAS POUSSIN.

Born at Andeli, a city of Normandy, 1594,
died at Rome 1665.

When we consider the character of Poussin, the taste he had for the antique,
and

and for the works of the great painters with which Italy abounded, we shall find that the climate of Rome was more suitable to his genius than that of his own country; nor did he hesitate to give it the preference: and, if in the course of things he absented himself for some time, it was with regret, and with a resolution of returning again to that city, so dear to him, and where he enjoyed that tranquillity and satisfaction he so much courted. On his first arrival at Rome, his mind was already furnished with poetical ideas; and his easy and agreeable pencil had already attained the art of colouring. At that time he had studied the works of Titian. Associated with his friend Fiamingo, the celebrated sculptor, he studied the antique with great care; and soon after this, his pictures assumed a character of gravity, which perhaps introduced itself at the expence of colouring: that, doubtless, gave way to a learned and judicious manner, which likewise gained in sentiment and

and expression. The pictures of Poussin became more interesting than ever, by the choice of his subjects, and a religious observance of the manners and customs of the people he introduced : we even fancy them present, and we are tempted to interrogate the different personages he brings upon the scene.

NICOLAS POUSSIN.

THE DELUGE. [No. 51.

This picture, of a circular form, was in all probability intended as a study for one of a larger size. It is well composed, and is the first thought, of a great artist, executed with taste and freedom. The subject is of the melancholy kind, which is abundantly expressed in the forepart of the picture. The action of the figure cloathed in blue is fine ; and the insertion of the muscles is well understood, and executed with judgment. The dead body floating upon the water, is finely fore-shortened ;

shortened; and, it is evident, that the painter has taken his idea from the beautiful figure of one of the sons of Niobe, in the villa Medici at Rome.

A circle, three feet one inch and an half in diameter.

NICOLAS POUSSIN.

FLIGHT INTO EGYPT. [No. 52.

There is a propriety in the inventions of this master, which always pleases. They are not only agreeable, but instructive. The figures here are painted with great taste. The composition of the whole is elegant, particularly the form of the Virgin. The back ground too is poetically imagined.

One foot four inches high, by one foot three-quarters of an inch wide.

NICOLAS POUSSIN.

DEAD CHRIST. No. 53.

This is a most interesting composition of Nicola. The figure of the Christ is admirably

mirably drawn, and expresses the character of Death as well as can possibly be imagined. The Virgin, who partly supports the body, is fainting; while the Magdalane, eager to assist her, presents us with a fine action, and a profile expressive of the grief she feels, and is much in the character of the antique. The St. John is sitting behind, and, by his attitude, appears to be in the utmost agony of grief—the expression of his countenance is perhaps carried to an extreme; the action, however, must be admired; his drapery is composed in the greatest stile. Behind is Joseph of Arimathea, whose figure adds much to the beauty of the composition. At the feet of our Saviour are two angels, which, for nature and expression, form an essential part of this picture. Poussin, a most learned painter, by the sublimity of his ideas, enriched every subject with elegance, taste, and propriety; and we find a solidity of judgment

ment accompanies him in all his undertakings. Nothing can be more judiciously imagined than the back ground of this picture, which is composed of a scene of sepulchral monuments.

One foot eight inches and an half wide, by one foot three inches high.

NICOLAS POUSSIN.

THE SALUTATION. [No. 54.

From the form of this picture it has evidently been painted as a study for an altar-piece, and it is beyond doubt one of the finest things of Poussin. Whoever recollects a picture in the Falconieri palace at Rome, will be sensible they were painted about the same period. This study unites what is desirable in a fine picture; it is agreeably composed, well coloured, and drawn with taste and correctness. The attitude of the Virgin is natural and easy—the character of the head, struck as it were with the divine appearance, is uncommonly

commonly fine. The Angel, descending on a cloud, with one hand addressing himself to the Virgin, and with the other pointing up to heaven, is one of the most interesting figures that can be imagined; his form, composed of grace and elegance, is truly celestial. The drapery, agitated by the motion of the figure, is in the stile of Raphael and the antique.

One foot eight inches and an half high,
by ten inches and an half wide.

G A S P A R P O U S S I N.

Born at Rome 1613, died in the same city 1673.

This painter is commonly known by the name of Gaspar, without any other addition; and sometimes by the name of Gaspar Poussin, of which he was not a little vain, because he was brother-in-law to the great Nicolas Poussin, who had married his sister: he was likewise his disciple. He confined himself to the study of landscape, which he attained with the greater facility being under the

direction of Nicolas, and who, in this branch of painting, was greatly superior to him. He formed to himself a particular manner, which pleased ; it was simple and it was natural ; and he added to it a freedom of pencil. But, however excellent his pictures are, certain it is that many of his compositions are too much ideal, and of a sameness of colour, which is not to be found in nature. Perhaps this last fault is avoided in the two following pictures.

GASPAR POUSSIN.

A LANDSCAPE. [No. 55.]

The scene of this picture has a classic appearance. It may be ranked amongst the rich and most agreeable compositions of Gaspar. It is varied with interesting objects, all of which delight and entertain the eye ; with an uncommon effect and degradation of light and shade. The whole is painted with great facility, and

indicates that freedom of pencil so peculiar to this painter.

Two feet four inches and a quarter wide, by one foot eight inches high.

GASPAR POUSSIN.

A LANDSCAPE. [No. 56.

The composition of this picture is more of the rural kind than the preceding one, and characterized with a great appearance of simplicity. There is a rich and luxuriant fancy in the penciling throughout the whole of the foreground.

One foot nine inches and a quarter wide, by one foot five inches three-quarters high.

GIULIO CÆSARE PROCACCINI.

Born at Bologna 1548, died at Milan 1626.

Procaccini, originally bred a sculptor, quitted that branch of the arts, and betook himself to painting. He studied in

the school of the Carracci, under whom he made considerable progress; but a quarrel ensuing between him and Annibale, he found himself, with his father and brothers, under the necessity of leaving Bologna, and they established themselves at Milan. Procaccini afterwards visited Rome, and the different cities of Italy, where he had an opportunity of forming himself upon the works of the great masters; amongst whom Correggio was his favourite. He had attained, at this time, a considerable reputation. On his return to Milan he was placed at the head of a numerous academy, which was frequented by the young artists of that part of Italy. His genius was fertile and abundant, as may be seen by many admirable pictures of his, both at Milan and at Genoa, particularly in the church of the Annonciata, in this last city. Formed in the school of the Carracci, he always had an eye to nature as his guide.

His compositions were great, his stile of colouring vigorous, and his pencil free and easy. His affability of manners made him beloved and respected; he rendered justice to all who had real merit; and facilitated the endeavours of those who were rather tardy in their operations.

P R O C A C C I N I.

HERODIAS WITH THE HEAD OF ST. JOHN
THE BAPTIST. [No. 57.

This small picture has, in general, the appearance of having been painted from nature; and is executed with taste and freedom. The characters are expressive; the masses of light and shadow are broad, and the colouring rich and harmonious.

Eight inches and an half high, by six and an half wide.

RAFFAELLO da URBINO.

Born at Urbino 1483, died at Rome 1520.

The different branches of painting in which the celebrated Apelles excelled, and which rendered his name so illustrious with antiquity, seem, in these latter ages, to have been united in the person of the divine Raphael, to justify the ancient writers, and show that in the praises which they gave to the works of this great artist of Greece, there was nothing exaggerated. They have affirmed, that never painter diffused more grace in his compositions, nor elegance in the disposing of his figures; that their motions were so just and so natural, that one was tempted to believe they were alive; that he treated every subject with nobleness and with dignity, and often in a manner so pathetic, that the spectators were affected with the most singular impressions; that his pictures engaged and interested, by the truth of their expressions, and the

the art with which they moved the passions of the soul; that, in short, those rare and perfect productions excited the desire of kings, and became the objects of the jealousy of cities which could not possess them. Is there any thing in what has been here said, which is not applicable to Raphael, and which does not characterize him in the strongest manner? Let a man of judgment enter into the apartments of the Vatican; let him examine the sublime pictures which decorate those walls; or, in the same manner, let him consider attentively the invaluable cartoons of the Acts of the Apostles, which are the glory of the British nation, and say if he can refrain from acknowledging that he finds there assembled every species of beauty and perfection which were admired in the works of the Grecian painter? What is not less surprizing, each of those artists possessed the same qualities of heart and mind: they were esteemed by the great; they made their

art respectable; they exercised it with dignity; and each has his name so written in the book of Fame, as never to be obliterated.

R A F F A E L L E.

THE VIRGIN, WITH OUR SAVIOUR AND ST.

JOHN.

[No. 58.]

Two feet one inch and an half high, by one foot eight inches wide.

As the following letters leave me no room to say any thing upon this picture, I will submit them to the judgment of the public, and shall only take notice of the reasons which induced me to address myself to their respective authors.

Soon after my arrival from abroad, I was solicited by several lovers of painting, to shew them this picture of Raphael, of which I am happily possessed; and I readily complied with their request. During the course of our conversation, I informed them of some circumstances which

past

past between Mr. Mengs the painter and myself, relative to this subject. Amongst other things I told them that he, upon his first seeing it, as a great admirer of the works of this incomparable artist, testified uncommon pleasure; that he confessed it to be one of the finest pictures which he had ever seen of Raphael, and that he believed it to be amongst the last which he had painted; that during Mr. Mengs's conversation and mine, he mentioned to me his being acquainted with the composition, by his having seen a copy of it some years before at Naples, which, tho' indifferent, yet he said had raised his opinion of the original. These and some other circumstances I related to the gentlemen above mentioned. It was but a short time after this, that I was informed of various reports concerning this picture; some signifying that Raphael had never painted upon cloth (although Vasari and several instances testify the contrary)

trary) others again insinuating that the picture which I possess must be the copy, and that the one which Mr. Mengs mentioned his having seen at Naples was the original. These circumstances determined me to write to Mr. Mariette and Mr. Mengs, both of whom had frequently seen and admired this picture. My letter to Mr. Mariette was chiefly to have his opinion relative to the groundless prejudice entertained by some people here; viz. that Raphael never painted upon cloth. My letter to Mr. Mengs was to beg he would recollect where he had seen the copy which he mentioned to me, telling him my reason for this enquiry. The reputation of Mr. Mariette, as a very competent judge in painting, is well established over Europe; and his extreme love for the arts can only be equalled by the uncommon abilities he has displayed in his various writings upon that subject. Mr. Mengs is universally acknowledged

as one of the first artists of this age ; he studied Raphael in the Vatican, from his earliest youth, and has entirely formed himself upon the paintings of that divine artist. The answers of these gentlemen will, I flatter myself, satisfy the generality of my readers.

A Monsieur Monsieur STRANGE.

MONSIEUR,

QUAND on a examiné avec autant d'attention que je l'ai fait, l'excellent tableau de Raphaël qui vous appartient, et que vous m'avez fait voir dans un de vos derniers voyages à Paris ; on n'en perd pas sitôt le souvenir. Il est demeuré tellement présent à mon esprit, que je m'imagine l'avoir encore entre les mains, et je m'en rappelle avec plaisir toutes les beautés. Je ne vois que le seul Raphaël auquel on puisse raisonnablement en faire honneur. Quel autre en effet que ce grand artiste étoit capable de mettre dans

un espace si borné, et avec trois figures seulement, autant de dignité qu'il y en a dans ce rare morceau. N'y trouve t-on pas dans les airs de têtes et dans les attitudes de chaque figure, cette grace et cette sublimité de caractère qu'il a possédée dans un si éminent degré, et qui lui étoient en quelque façon naturelles? La précision du dessein y est soutenue d'une touche fine et expressive, et celle-ci voilée par un terminé et une fonte de couleur admirable, fait paroître les objets de relief sans la moindre sécheresse, ce qui ne se rencontre pas toujours dans les peintures de Raphaël même les plus renommées. C'est à ces traits décisifs et frappans que le peintre se fait reconnoître, pour ce qu'il est, et c'est sur eux seuls que doivent tomber les reflexions que feront sur ce tableau les vrais connoisseurs. Ne vous allarmez donc point si vous rencontrez dans votre chemin, de ces gens qui ne s'attachent qu'à l'écorce, et qui sur des signes fort équivoques et encore plus arbitraires,

arbitraires, s'arrogent le droit de décider de l'originalité des ouvrages des maîtres de l'art. De ce que vôtre tableau est peint sur toile, et que tous ceux de Raphaël qu'ils ont eu occasion de voir, le sont sur des planches de bois, ils voudront peut-être en inférer qu'il appartient à un autre maître; mais ils n'est rien de si aisé que de combattre et de détruire cette objection; il faudroit pour qu'elle put acquérir un degré d'évidence, qu'il fut bien constaté que généralement tous les peintres qui étoient contemporains de Raphaël, n'avoient point encore essayé de coucher leurs couleurs sur des toiles, qu'aucun d'eux n'avoit peint jusqu'alors que sur des murailles ou sur des superficies solides, telles qu'en offrent le bois ou les métaux, et il n'est rien de plus contraire à la vérité. Les peintres Vénitiens, à commencer au Georgion, qui a devancé de quelques années Raphaël, peignirent plus fréquemment sur la toile que sur le bois. Le Corrège, le Parmesan,

et tous les autres peintres de la Lambardie, quelques uns même de l'Ecole Florentine, exercèrent assez indistinctement leur pinceau sur ces différentes matières. L'usage de la toile ne pouvoit être ignoré de Raphaël, lui qui avoit dans son cabinet une peinture qu'Albert Durer lui avoit envoyée en present, et qui étoit exécutée sur une toile. Beaucoup d'autres tableaux d'une exécution pareille avoient dû passer à Rome entre les mains des amateurs, ils avoient certainement piqué la curiosité de Raphaël, et comme on scait qu'il se plioit volontiers à tout ce qu'il voyoit faire à d'autres et qui lui paroissoit devoir contribuer à la perfection de l'art; ce seroit lui faire injure, et mettre en défaut sa sagacité, que de douter un moment qu'il n'ait quelquefois emprunté la toile, au lieu du bois, pour servir de fond à ses peintures et qu'il n'ait voulu tenter s'il n'en pourroit pas tirer quelque fruit. Je n'ai jamais fait sur cela de recherches, parce que la chose examinée pour ce qu'elle

qu'elle vaut, ne m'a pas semblé d'une assez grande importance ; mais je pense, que si l'on entreprenoit de vérifier le fait, il ne seroit pas impossible de le faire tourner à votre avantage et à une plus ample confirmation de l'authenticité de votre tableau. Tenez-vous en donc à l'analyse que nous en avons fait ensemble, et aux observations que cet examen a fait naître, et continuez sans scrupule, de regarder ce rare et précieux bijou avec des yeux jaloux et avec toute la distinction qu'il mérite.

J'ai l'honneur d'être bien sincèrement

Monfieur,

Votre très humble et très

Obéissant serviteur,

a Paris ce 31 Jan.

1769.

MARIETTE.

TRAN-

TRANSLATION.

SIR,

WHOEVER has examined with as much attention as I did, the excellent picture of Raphael which you possess, and which you shewed me in one of your last journies to Paris, cannot so soon lose the remembrance of it. 'Tis so strongly fixed in my imagination, that it seems to be still before me; and I recollect all its beauties with pleasure. I see but Raphael alone, to whom one can reasonably ascribe the honour of it. Who, indeed, except this great artist, was capable of introducing into so confined a space, with three figures only, so much dignity as appears in this exquisite piece? Do we not there perceive, in the airs of the heads, and in the attitudes of every figure, that grace and that sublimity of character, which he possessed in so eminent a degree, and which was in some measure
natural

natural to him? The precision of design is supported in it by a delicate and expressive touch; and this is so artfully managed by a harmony of colours which is admirable, that it makes the objects appear relieved without the least dryness; a quality not always found even in the most renown'd performances of Raphael. It is by these decisive and striking characteristics, that the painter makes himself known; and it is upon these only, that the reflections which true connoisseurs will make on this picture, ought to be founded. Be not then alarmed if you meet with persons who attend only to superficial things; and who from very doubtful, and still more arbitrary signs, assume to themselves a right of deciding upon the originality of the works of great masters. Because your picture is painted on cloth, and all those of Raphael, which the persons in question have had an opportunity of seeing, are on wood; they would perhaps infer, that it must be

the production of some other master. But there is nothing so easy as to attack and overthrow this objection; for, in order to establish their opinion, it must be ascertained, that (generally speaking) the painters cotemporary with Raphael, were not yet acquainted with the manner of painting on cloth; that all at that time painted only on walls, or such solid surfaces as wood and metals afford them; but there is nothing more contrary to truth—The Venetian painters (to begin with Giorgione who lived some years before Raphael) painted oftener on cloth than on wood. Correggio, Parmegiano, and all the other painters of Lombardy, some even of the Florentine school, used to employ their pencils indiscriminately upon these different materials. The practice of painting on cloth could not be unknown to Raphael, who had in his own cabinet a picture, sent him as a present by Albert Durer, which was executed upon cloth. Many other pic-
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tures,

tures, painted in the like manner, must have gone to Rome, and must have been in the hands of the lovers of painting: certainly, these could not fail to excite the curiosity of Raphael. And as it is well known that he readily complied with whatever he saw done by others, which he supposed might contribute to the perfection of the art; it would be injurious to his memory, and detracting from his good sense, to doubt, even for a moment, that he sometimes painted on cloth, instead of wood; and tried whether or not he might not thereby reap some advantage. I have never made an inquiry into this matter, because I did not think it important enough. However, I am of opinion, that should this affair be duly examined into, it would be no ways impossible to shew, that it might turn to your advantage, and to a more ample confirmation of the authenticity of your picture. Adhere then to the examen which we have made of it together,

and to the observations which that examination has given rise to; and continue, without scruple, to look upon this rare and precious jewel with jealous eyes, and with all the distinction it deserves.

I have the honour of being,

Very sincerely,

S I R,

Your most humble and

Most obedient servant,

Paris, 31 Jan.

1769.

MARIETTE.

Madrid, 29 de Gen. 1769.

Illustrissimo mio Sig. Sig. e Prone. Colmo.

R I C E V O una sua gentil^{ma} lettera in data 27 de Decembre prossimo passato, dalla quale rilevo la grata notizia del di lei ottimo stato di salute, e che continua ad arricchir il publico con le sue eccellente opere: io sono ansioso di vedere il divino quadro del Correggio, di Parma, intagliato

da V. S. Ilma. Ricevei alcune opere sue per mano del Sig. Couper, che mi hanno fatto un sommo piacer, e de quali le rendo infinite grazie.

Sono restato meravigliato di sentire dalla di lei lettera, che si trovi persone che voglino mettere in dubbio l'originalità del quadro di Rafaele che ella mi fece vedere a Roma, perche io sono persuasissimo che egli è vero originale di Rafaele: non mi sovviene dove ho veduto copia di quello a Napoli, ma se vi fosse l'originale di quello, mene ramenterei infallantemente; ma siccome il suo è certamente originale, poco importa, e nulla leva a quello, ancorchè vi fosse esistente un altro. Li conoscitori che fanno conto se un quadro è dipinto o in tavola o in tela fanno vedere che hanno poco conoscimento nell' arte della pittura. A Dresden mia patria vi è un quadro che il defunto Rè di Polonia comprò a Piacenza per la somma di ventiquattro mila Zecchini, il

quale è dipinto di mano di Rafaele, e lo descrive il Vasari, e questo quadro è dipinto in una tella incolata sopra la tavola, d'onde si vede che non vi è regola, ma che li pittori hanno operato secondo lor fantasia.

Mi racomando alla di lei stimabile amicizia, e mi protesto con la maggior venerazione,

Di V. S. illma.

Umo. dmo. ed obbmo. fervitore,

ANTONIO RAFAEL MENGES.

Illmo. Sr. ROB^o. STRANGE.

TRANSLATION.

Madrid, 29th of Jan. 1769.

SIR,

I have just received your most obliging letter of the 27th of last December, by which I am informed of the good state of your health; and that you continue to enrich the world with your excellent
works.

works. I am anxious to see the divine picture of Correggio at Parma, engraved by you. By the hands of Mr. Couper I received some of your works, which gave me the highest pleasure; and for which I return you infinite thanks.

I was astonished to hear by your letter, that there are some who would raise doubts about the originality of the picture by Raphael, which you shewed me at Rome; as I am thoroughly convinced that it is truly an original by Raphael. I do not recollect in what part of Naples I saw a copy of that picture; but had it been the original I infallibly should have remembered it: as your picture is certainly an original, it signifies little; and no ways would detract from it, although another were existing. Those connoisseurs who make it of consequence, whether a picture be painted on wood or on cloth, plainly demonstrate that they have but little knowledge in the art of

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painting.

painting. In Dresden, my native city, there is a picture which the late King of Poland purchased, in Piacenza, for the sum of twenty-four thousand sequins*; which is painted by the hand of Raphael, and which Vasari describes; and this picture is painted on cloth pasted on wood. Hence we see that there is no rule in this particular; but that painters did what their fancy directed.

I recommend myself to your friendship, and remain with great veneration,

Your most obedient and

Most humble servant,

ANTONIO RAFAEL MENGES.

MR. ROBERT STRANGE.

* 12,000l. sterling.

R E M B R A N D T.

Born near Leyden 1606, died 1668.

THE ENTOMBING OF LAZARUS. [No. 59.]

The composition of this picture is extremely fine, and the characters remarkable for expression; though we must neither expect to find an elegance of outline, nor the taste of the antique. Rembrandt, though born with a happy genius for painting, was a stranger to both. He followed nature strictly, but it was that of his own country; so that his figures for the most part are deficient in elegance. His pictures are however conceived with the most lively imagination. He possessed above all others a sovereign knowledge of light and shade; of which this picture is an example.

One foot three inches and an half wide,
by one foot half an inch high.

GIOVANNI FRANCESCO ROMANELLI.

Born at Viterbo 1612, died in the same city
1662.

It is not sufficient that we are born with talents, but it is required that our manners be answerable to them. If they are honourable, they procure to us friends and benefactors, who interest themselves in our advancement, by becoming our patrons and our protectors. Romanelli proved what I affirm, and may be cited as an example. His integrity of manners gained him the esteem of all who knew him, and in particular that of Cardinal Barberini. This eminent patron gave him an asylum in his own palace; and, which was still more advantageous to him, facilitated his entry into the celebrated school of Pietro da Cortona. It was there, that, applying himself to study, and preserving his purity of manners, he acquired that grace which renders his compositions in general so agreeable. If he

he did not attain that fire which animated the works of his master, he at least distinguished himself by that elegant simplicity which reigns in the generality of his own. He diffused through his pictures a sweetness and grace, which not only predominates in the countenances, but in the attitudes and motion of the figures which he employs. The same sweetness extends even to the tone of his colouring, which is extremely harmonious; and is particularly conspicuous in his fresco paintings.

R O M A N E L L I.

VIRGIN AND CHILD, WITH AN ANGEL
PRESENTING FRUIT. [No. 60.]

There are few painters more agreeable than this master. The picture before us is an example. It is painted with great delicacy, spirit and correctness. The drapery is composed with simplicity and taste; and the characters of the principal figures are interesting.

An

An octagon, seven inches three quarters high, by six and an half wide.

Sir PETER PAUL RUBENS.

Born at Cologne in 1577, died at Antwerp in 1640.

Neither the favour in which Rubens lived with princes, and other distinguished personages; nor his superior talents for negotiation, which entitled him to appear in a public character at the courts of crowned heads; nor his profound erudition, and the distinguished employments which were the recompence of his services; will ever do him so much honour as painting procured him, to the study of which he preferably devoted himself, and exercised it with amazing success. Italy, where he made a long abode, furnished him abundantly with the means of instructing himself. Mantua, which received him first, presented him with the astonishing and ingenious paintings of Giulio Romano—It was here his genius was

was fired. He went afterwards to Venice, where he studied the works of Titian, Tintorett, and Paolo Veronese. A taste for colouring, and for the rich compositions of these masters, here took possession of him. The studies which he made at Rome were upon the point of perfecting his design, which was visible by some of his first productions; but the charms of colouring predominated, and, when he returned to his own country, nature not presenting him with the same idea of beauty, and he continuing to consult her, he was less attentive to fine forms than to express, with all the richness of colouring, his figures, such as he saw them, frequently overcharged, if I may use the expression, *de trop d'embon point*. He principally excelled in the magnificence of his compositions, and in the knowledge of light and shadow, which he reduced to certain rules, and from which he reaped the greatest advantage. As an able artist he likewise received considerable

siderable assistance from a brilliant and numerous school, which he formed, and without which it would have been impossible for him, however laborious and expeditious he was, to have executed the prodigious quantity of pictures he left behind him. Of these, though many were not wholly painted by himself, there are none that did not pass through his hands, and receive his last touches; which alone required a force of genius, and an assiduity, of which there is scarce any example.

R U B E N S.

SENECA DYING IN THE BATH. [No. 61.

This head, for greatness of expression, force of colouring, and the facility with which it is painted, is beyond doubt one of the finest specimens that can be seen of this great master. The character approaches nearly to the antique; and the painter has most happily expressed the fortitude and the resignation, as well as the

the agony of the dying man. The local colouring is finely understood. The tints are employed separately, and with that judgment and freedom which prevents their being confounded with each other; and it is owing to this management that they retain their original beauty, and that transparency which they had the very day they came from the pencil of Rubens. The study of this head is alone sufficient to form a great colourist.

An oval, one foot seven inches high,
by one foot five inches wide.

ANDREA SACCHI.

Born at Nettuno in 1599, died at Rome 1661.

The indifferent opinion which this artist entertained of himself, an ill placed timidity, a want of resolution, which he could seldom overcome, have often withheld his hands, and deprived the world of many fine things which reflection, study,
and

and a natural taste for what was truly beautiful, rendered him capable of producing. He was the favourite disciple of Albani; and the immortal works of Raphael and Dominichino, for which all his life-time he preserved an esteem that almost carried him to adoration, unfolded those talents which his master had the ability to distinguish, and from which he foretold that he would become one of the greatest artists of the age. Andrea Sacchi having happily verified that opinion, and having acquired a distinguished reputation in Rome, signalized himself by works, whose noble simplicity was their chief ornament. He united innocence with grace; the airs of his figures were easy and agreeable; his design was pure and without affectation; and the tone of his colouring, without being extremely vigorous, acquired a sweetness and delicacy which produced great harmony. It was thus that, almost in spite of himself,

he

he occupied the distinguished rank to which Albani had formerly destined him.

ANDREA SACCHI.

A BOY'S HEAD. [No. 62.

One of the most spirited studies I have seen; it has much the character of nature, knowledge in the principles of colouring, and a breadth of light and shadow.

Nine inches three-quarters high, by nine inches wide.

SALVATOR ROSA.

Born at Naples 1615, died at Rome 1673.

It may be attributed rather to a degree of vanity that Salvator Rosa imagined his small pictures, representing landscapes and sea-pieces, were not worthy of his pencil; and that his large historical compositions alone would transmit his name to posterity as a great painter. But the

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public,

public, who are seldom deceived in their judgment, did not adopt this way of thinking; they equally admired every thing which came from the hands of this great artist: they render justice to his large compositions, which are in general wonderfully executed, and with a spirit and freedom of pencil peculiar to himself. His smaller pictures are, not with reason, less admired; where we meet with figures which are touched with all imaginable spirit and art, and become the principal ornament of his landscapes. Sometimes this painter represents a shore, covered with vessels of various kinds, and differently employed. Sometimes we meet with immense rocks heaped on each other, interspersed with branches of trees, and the whole washed with a sea, alternately calm and tempestuous. At other times the scene changes to a desert country, in a warm climate, which is exposed to the beams of a burning sun; it is here we generally meet with old trunks of trees,
and

and torrents of water of a wonderful transparency. These scenes are, for the most part, enriched with spirited figures; and the whole executed with truth and freedom, and, at the same time, with an intelligence which is beyond description.

SALVATOR ROSA.

LAOMEDON DETECTED. [No. 63.

Laomedon, king of Troy, having employed Neptune and Apollo to build the walls of the city, is afterwards surprized by the gods in the very act of concealing his treasure, when at the same time he had pretended he could not pay them. Whoever is acquainted with the Belisarius of Lord Townshend, will at once see the similitude, and discover that they are both painted in the same stile, and consequently about the same period. The figure of Laomedon is one of the most ex-

pressive characters that can be imagined, and is painted with that freedom so peculiar to the pencil of Salvator. The Apollo is well characterized, and finely painted: the hand and arm of this figure are admirably drawn and foreshortened. We find united in the Neptune much of the character both of Raphael and of the antique. It appears that the painter has taken his idea from one of the heads in the assembly of the gods, in the little Farnese palace at Rome. Salvator, ever celebrated for the poetry of his inventions, has introduced behind this head, and at a distance, the appearance of lightening; no doubt as a presage of the future calamities which Troy sustained on this account. No painter ever understood more thoroughly the propriety of composition, nor knew better how to dispose of the accessories of a picture than Salvator. There is a spirit and liberty of pencil throughout this subject which animates the whole; in so much
that

that it may with justice be ranked amongst the capital works of this master.

Three feet two inches and an half high, by two feet eight inches wide.

GIOVANNI BAPTISTA SALVA,

commonly called

SASSO-FERRATO.

From the place where he was born about the beginning of the sixteenth century.

Amongst the variety of books which have been published on painting in Italy, and upon the lives of the most celebrated artists, we find none from which we can draw the least conclusion with regard either to the precise time in which Sasso-Ferrato lived, or in what school he was educated. This is the more surprising when we consider that his pictures, which are altogether agreeable, have of a long time acquired a considerable reputation. It is but lately that the true name of his family was discovered,

that by which he was known till then, being the name of the place where he was born; viz. a small village upon the confines of the marche of Ancona. It has been presumed that he studied painting under Guido Reni; nor is this conjecture without foundation, many of his pictures having much of the character of that master. It is sufficient that we admire in his works those amiable graces which he has often diffused, and to which he has united a freshness of colouring. It does not appear that his genius was extremely extensive, because we only meet with small pictures of his invention, and for the most part subjects of devotion; such as Madonnas, holy families, &c.

SASSO-FERRATO.

A MADONA.

[No. 64.]

This picture is a fine specimen of the master. It is painted much in the character of Guido; and though it has not the delicacy of his pencil, yet it is executed

cuted with great force and brilliancy of colour.

One foot eleven inches three-fourths high, by one foot seven inches wide.

BARTOLOMEO SCHIDONI.

Born at Modena about the year 1580, died at Parma 1616.

The shortness of this excellent artist's life was an irreparable loss to the art of painting. He was snatched away about the very time in which others only begin their career, having worked but little during his younger years, and that only for the duke of Parma, who was his protector. He left behind him but an inconsiderable number of pictures, which are amongst the principal ornaments of the collection of the king of Naples, who was heir to the Farnese family. To the best of my remembrance I have counted near fourscore pictures, including those in the palace of Capo di Monte, and in the city of Naples. In any other of the

collections in Italy, I recollect but few—there is one in the Colonna palace at Rome, and another in the prince Altieri's. There are likewise a few at Parma. The pictures of this master are, in general, much esteemed, and are equally scarce with those of the greatest painters. He was a scholar of the Carracci, under whom he made the greatest progress. He was soon captivated with the sublime works of Correggio, which so improved his manner, that at length he became the most perfect imitator of him. He owes to that divine painter the beauties which we so often find in his pictures; nor has any body so successfully imitated him, either in the harmony of his colouring, his knowledge of light and shadow, or the graces he has diffused throughout many of his compositions.

S C H I D O N I.

A HOLY FAMILY.

[No. 65.]

There is somewhat singular and pleasing in the composition of this groupe. The characters

characters of the heads are new, and they are even graceful. The whole is painted slightly, but with an agreeable stile of colouring, and an effect which approaches nearly to the manner of Correggio. This subject is etched by Sisto Badolocchi, but probably from the painter's first thought, there being some little variation in the St. John.

One foot three inches and an half high,
by one foot half an inch wide.

SCIPIO CAIETANO.

PORTRAIT OF JULIUS ANTONIUS SANTORIUS.

[No. 66.]

A man eminent for learning, and who was employed by Sixtus V. to conduct the edition of the Vatican Septuagint. This picture, exclusive of its being the portrait of a great personage, is doubtless a master-piece of its kind, and is an evident testimony to what degree of perfection the Roman school carried the art of painting in its various branches. Every
person

person of taste must be struck with the lively appearance of this picture; and while he admires the art, he will likewise be surprized at the wonderful execution of the artist. It was a principle with him to copy nature as he saw it. The beard is painted with all the minutiae of any of the Dutch or Flemish masters; but with this difference, that the Roman painter, guided by surer principles, maintains throughout the whole a superior greatness. The stile of drawing in this picture is learned, pure, and correct, and in appearance founded solely upon the study of nature: there is a dignity and noble simplicity in it, which generally attends the works of the Roman artists of that age. The colouring is admirable, and the rather so when we consider that it has stood the test of near two hundred years. It is the manner of no particular school; but it is a manner which will yield to none, being founded upon the principles of reason and the study of nature.

I question much if this picture be not the first of the master ever imported into this country. The painter seems to have been determined to perpetuate his name, for it is painted on a plate of copper of an uncommon thickness.

Two feet eight inches high, by two feet wide.

ELISABETTA SIRANI.

Born at Bologna 1638, died in the same city
1664.

She was the daughter of Giovanni Andrea Sirani, and as she had no other master, it is not surprizing that her pencil is so suited to that of Guido, with whom her father had studied, and had become a perfect imitator of him. She began to paint at an early age; and considering the extreme care with which she executed her works, and the few years which she employed, she left behind her a considerable number of pictures, some of which were even large compositions. Her favourite

favourite subject was the Holy Family; which, although so often treated, received new graces from the hand of this amiable paintress, shewing that her genius was easy and abundant.

ELISABETTA SIRANI.

CUPID SLEEPING. [No. 67.

A repetition, though not a servile one, from the Aldrovandi Cupid by Guido, now in the collection of Sir Laurence Dundas. It is painted with a delicate pencil, great force and a general warmth of colour. Sirani, who understood the principles of her art, has taken a liberty in this picture which was commendable, in having changed the curtain behind from blue to green; the latter being a colour which harmonises much better with the figure.

Four feet five inches and an half wide,
by three feet four inches and an
half high.

ELI-

ELISABETTA SIRANI.

OUR SAVIOUR HOLDING THE CROSS.

[No. 68.]

We may see in this picture the character of a pencil formed upon the imitation of Guido. The figure is well drawn, painted with great delicacy, and the colouring transparent and agreeable.

Eleven inches and an half high, by nine inches wide.

JACQUES STELLA.

Born at Lyons 1596, died in Paris 1657.

Stella, at an early period of life, made the tour of Italy. He past a considerable time at Florence in the service of Cosmo the Second. He afterwards went to Rome, where he remained no less than eleven years. During this time he studied the antique and the works of the great masters. It was here he contracted an intimacy with Poussin, to whose friendship he

he owed much, and whose stile of painting he on all occasions imitated.

S T E L L A.

A HOLY FAMILY. No. 69.

An agreeable and well-composed picture of the master. He particularly excelled in children, as may be seen by the figures of the Christ and St. John, which are painted with delicacy and spirit. The drapery of the Virgin is finely imagined, and executed with great freedom. The character both of Raphael and Poussin predominates in the figure of the St. Joseph.

One foot three inches high, by one foot half an inch wide.

EUSTACHE LE SUEUR.

Born at Paris 1617, died in the same city 1655.

Without having made the journey of Italy, without having seen Rome, or any of those excellent paintings which that city presents to us; Le Sueur, born without

out any happy auspices, brought into the world with him a taste so approaching to that of Raphael, that if we did not know the distance of time, between the death of the one and the birth of the other, we should suspect that the French painter had received no other instruction but in the school of the Italian. At most he could have seen but a few of the pictures of this great artist; he probably likewise had recourse to some of his drawings and prints from him by Marc Antonio. And who does not avail himself of these resources? but all are not endowed with the same judgment and sagacity. His, doubtless, at the first glance, dictated to him the advantages which he might promise himself from the imitation of a manner so learned and so noble. He soon abandoned the principles he had imbibed under Vouet, by which he could never have become more than a middling painter. The more he advanced in his art, the more his compositions approached

towards

towards excellence. The study of perspective which he had cultivated in his youth, rendered him difficult in the position of his figures, and whatever else he introduced into his compositions. His heads and his attitudes were just and expressive, and rendered the subjects he treated affecting and pathetic. His draperies are cast with art, and reduced only to the necessary folds; they are designed without affectation, and shew the naked which they embrace. His pencil became bold; his colouring improved; and what might not have been expected from an artist in the full vigour of life, whose progress had hitherto been so rapid? but inexorable death deprived the art of painting of a master who seemed born to revive it in its full splendor.

LE SUEUR.

TEMPERANCE AND FORTITUDE. [No. 70.]

We find in these figures a nobleness of composition and a stile of drapery which

approaches nearly to the antique. They are adjusted with great variety, taste and simplicity. The folds are natural, and the human form is judiciously preserved. The head of the Fortitude retains a little of the character of Vouet: the profile of the other approaches more nearly to the stile of the Italian masters.

One foot four inches and a quarter high, by one foot one inch and an half wide.

LE SUEUR.

A HOLY FAMILY. [No. 71.]

There is a propriety and an unaffected simplicity in the composition of this picture. The characters of the heads are agreeable. The drapery, composed in the stile of Raphael, is natural and easy. The landscape of these two pictures is pencil'd with great freedom.

The size as of the preceding picture.

K HERMAN

HERMAN SWANEVELT.

Born about the year 1620, died at Rome.

A natural taste for the arts whilst he was young, carried this painter into Italy. At Rome he became a disciple of Claude Lorraine: the ruins of that city, and its beautiful environs, were the places of his chief resort, where he enriched his ideas; this is abundantly apparent in his works. The reputation which his pictures procured him, and the demand he had for them, excited in some degree the jealousy of his master, which is a proof how near he approached to him. He was intimately familiarized with the effects of nature, a knowledge acquired by indefatigable study.

S W A N E V E L T.

THE MORNING AND EVENING.

[No. 72, 73.

Two of the most desirable pictures that can be imagined of this master:
they

they are well composed, and varied with a diversity of agreeable objects. The effects of nature are judiciously observed in both. The coolness of the one is finely contrasted with the glowing warmth of the other; and every object partakes of the influence of the rising or setting sun. These pictures are enriched with a variety of figures, which are in general finely painted.

Two feet wide, by one foot seven inches and a half high.

S W A N E V E L T.

A LANDSCAPE. [No. 74.

This picture has a most agreeable tone of colouring—the trees are finely pencil'd; and the distant prospect in particular is painted with great delicacy.

One foot seven inches and a half wide,
by one foot three quarters high.

DAVID TENIERS the Father.

Born at Antwerp 1582, died in the same City
1649.

A MAN CARESSING a WOMAN. [No. 75.

The works of this master are often confounded with those of his son, and the prejudices of many so strong in favour of the latter, that some fine pictures of the father, are not allowed to be his. Certain it is, he was in this low stile an excellent painter; and the inventor of a manner which his son, who was his scholar, had the merit of improving, by adding to it a greater delicacy of pencil. This picture is well coloured; the figures are most natural; and there is a thorough understanding of the local tints.

One foot high, by nine inches and a quarter wide.

DAVID

DAVID TENIERS the Son.

Born at Antwerp 1610, died at Bruffels 1694.

A VIEW UPON THE RHINE. [No. 76.]

This situation is extremely romantic; it is painted with one of the most spirited pencils I have seen of Teniers. The priming of the cloth supplies in many places the tints of this picture; and which requires a judgment that few painters in this branch have attained to. The sheep and figures are executed with uncommon freedom.

Two feet half an inch wide, by one foot five inches and an half high.

TITIANO VECCELLI.

Born at Cadora in 1477, died at Venice 1576.

Before the appearance of Titian the generality of painters had not attained the art of expressing flesh, or making it appear as if animated upon the cloth. Giorgione, his cotemporary and rival, it

is reported, preceded him in this discovery; but by employing colours which were by far too vigorous, he surpassed the bounds of truth, leaving to Titian the merit of discovering tints more agreeable to the beautiful variety of nature. For, when he painted the portrait of a young and beautiful woman, in which he particularly excelled, we find in his picture a delicacy of taste and an air of nobleness, accompanied with certain adjustments of drapery, which please from their simplicity; but above all his colouring expresses a carnation which dazzles from its clearness and transparency. When he represented the portrait of a man in the prime of life, we neither find the same delicacy nor the same tints, but a pencil more vigorous, and a touch of a very different nature: and when we see the head of an old man by him, we there find those inequalities and wrinkles expressed which an advanced age imprints upon the countenance, but with all that

truth and fidelity of colouring, which nature herself presents to us. The Cornaro family, belonging to his Grace the Duke of Northumberland, affords us a noble example of this kind. His draperies, his skies, and his landscape, have all their particular touch, and partake of that tone of colouring which is natural to each. However occupied Titian was in the effects of colouring, we see, when we consider his admirable productions, that his mind was no less filled with great and sublime ideas. His stile of drawing was formed upon the study of nature; his knowledge in the opposition of light and shadow was great; and in the local colours of painting no body ever exceeded him. He was beloved and esteemed by the great, and died at an advanced age, rewarded with honours and with riches.

TITIANO.

COUNT NICOLA URSINI DE PETIGLIANO.

[No. 77.]

He was commander in chief of the Venetian troops in the beginning of the war of the league of Cambray. He was a general much esteemed for prudence and bravery. His death, which happened at Padua in the year 1510, gave great concern to the republic, as they knew not, at so critical a juncture, how to repair that loss.

It will, I believe, readily be allowed, that this picture is not only a masterpiece of art, but is beyond exception one of the finest portraits that ever was painted. It was, in all probability, done but a short time before the death of this general; at which period Titian was about the thirtieth year of his age, and consequently in the prime of life, having united, to an elevated genius, an experience

rience in the study of nature, and the advantages he drew from his cotemporary Georgione. No painter was ever more universal than Titian, nor knew better how to seize the true character of what he represented. This picture is a striking example. The attitude is noble; it is military; it is natural. He sits a little reclining, with one hand leaning on a table, and the other placed on his helmet. There is a solidity of judgment throughout the whole of this picture, if we either consider the striking effect of light and shade, the beauty of the local colouring, the transparency with which the whole is painted, or the freshness of tints so admirable that the very blood seems in motion. Who but the hand of Titian could venture to oppose to this head a curtain of so violent a glare, and yet make the former predominate? It is painted with great truth, and the expression is incomparable. I have met
 with

with no picture penciled, in general, with a more spirited freedom than this, nor drawn with greater taste and correctness. It is not the bare representation of a common portrait, but it is animated nature. The very soul of this hero, bold, daring, and intrepid, seems to breathe upon the cloth.

Three feet one inch high, by two feet five and an half wide.

T R E V I S A N I.

Born at Capo d' Istria 1656, died at Rome 1746.

He was bred at Venice, and having studied diligently after the best masters of that school, he acquired an agreeable manner of colouring, and even richness of composition. He chose Rome for the theatre on which he was to appear, and where he arrived towards the end of the last century. He there not only improved his taste, but painted with reputation, though surrounded with a num-

ber of able artists. He was much admired for the beauty of his pencil, the taste he introduced in his compositions, and a stile of colouring which gave universal pleasure. He was a good deal employed in enriching several churches in Rome, but still more in painting cabinet pictures, which pleased much from the delicacy and freedom with which they were executed, and created no less anxiety in travellers to possess them.

T R E V I S A N I.

MADONA AND CHILD, ATTENDED BY
CHERUBIMS. [No. 78.

Amongst the modern productions of the Roman school, I have not met with any thing more agreeably interesting than this small picture. It equals, to the best of my remembrance, any thing I have seen of Carlo Maratt, and appears to be the produce of a genius even more original than his, whose ideas of beauty were

were taken either from Raphael or Guido. The composition is every way pleasing. There appears rather too great a length in the figure of the Christ, though in other respects it is finely painted. The attitude of the Madona is easy and graceful; the drapery is well disposed: there is a peculiar sweetness in the character of the head; it is executed with freedom and a breadth of pencil. As much may be likewise said of the cherubims. The whole together is well coloured, pleasing in the effect, and the masses of light and shade well understood.

Nine inches and a quarter high, by seven and an half wide.

Sir ANTONY VANDYCK.

Born at Antwerp 1599, died at London 1641.

The parents of this celebrated artist took care to place him betimes in the school of Rubens; and this judicious painter, finding in him an amiable temper

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per joined to a happy genius, made it a pleasure to cultivate and extend both, by not concealing from him any part of that knowledge which he himself had attained by a long experience. Vandyck was yet young when he was capable of executing pictures, which astonished, as much from the facility with which they were painted, as the general knowledge which reigned throughout the whole. Rubens, at this time, gave him two pieces of advice; the first was, to devote himself to portraits, in which he foresaw he would excel; and the second, to make the tour of Italy, where he would have an opportunity of extending his studies. Vandyck took this counsel; nor had he reason to repent it. Venice was the first city he went to, where he reaped great advantage from the works of Titian, and other masters of that school. Soon after his arrival at Rome he had an opportunity of exercising his abilities upon the

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portrait

portrait of cardinal Bentivoglio, which is justly esteemed the most perfect of the kind that ever came from the pencil of this artist. But the city of Genoa, where he made a more considerable stay, is the theatre on which he appears with great glory; the Balbi, Durazzo, and other palaces there, contain many excellent portraits painted in the great historical stile. On his return to his own country he enriched it with an innumerable quantity of fine things; but the advantages he reaped there were not proportioned to his merits; and as he loved to make a figure, he resolved to augment his fortune, which he tried by making a tour to England. Charles the First, amongst his many princely and amiable qualities, was a passionate lover of the arts, and particularly of painting: nor was Vandyck deceived in his hopes. The king, who knew the abilities of this artist, received him in the manner he wished;

and,

and, as a testimony of his regard for him, presented him with his own portrait set round with diamonds, assigned him a considerable salary, and appointed him apartments in one of the royal palaces. He often employed his pencil, honoured him frequently with his visits, and sat by him whilst he painted. The nobility of Charles's court followed his example, and rivalled each other in their politeness to the King's favourite painter. Vandyck, on his part, was splendid and elegant, and even lived with magnificence. He joined to an agreeable figure, affability of manners, modesty and politeness : he was himself a protector of the arts in general, and even generous to an extreme. Vandyck imbibed the principles of his profession at an early period of life ; he improved them by a solidity of judgment, and a lively imagination. His portraits are painted with infinite grace, and even a sublimity of expression ; with a delicacy and freedom.

dom of pencil which no other painter ever attained to. His extremities in general, particularly his hands, are drawn with the utmost precision: his attitudes are natural, and suited to the different characters which he painted. His dresses are elegant, his folds simple and rich, and his manner of painting easy and agreeable: to all which may be added, his perfect knowledge of the effects of light and shadow.

V A N D Y C K.

PORTRAIT OF CHARLES THE FIRST.

[No. 79.

This picture, formerly in the King's collection, was, amongst other portraits of the royal family, carried abroad by James the Second. It was given as a present by that monarch to cardinal Philip Thomas Howard. The Cardinal dying at Rome, it fell afterwards into the hands of James Edgar, Esq; secretary to the grand-son

son of Charles, in whose custody it remained many years. It was upon the death of this gentleman, which happened during my stay at Rome, that I purchased the picture from his executors. There is no doubt but it was painted as a study for the large one in the palace of Hampton-court, the composition of which is considerably more extended. From the familiarity with which the King honoured Vandyck, it is easy to perceive with what pleasure he had painted this portrait, it being one of the most perfect characters of King Charles. The anatomy of the head is finely understood. The tints are beautiful, pure, and natural. The hands are finely drawn; a *pentimento* may be traced in the one leaning upon the pomel of his sword. Nothing can be pencilled with greater delicacy and spirit than the sleeve of the right arm. The attitude is elegant and simple; it is nature without affectation. The whole is painted with great taste, and with a perfect know-

ledge of light and shadow. A print from it is nearly finished.

It measures three feet nine inches and an half high, by two feet three inches wide.

VANDYCK.

SAUL ANOINTING DAVID. [No. 80.

Various have been the opinions concerning this picture; but the generality agree in its being Vandyck's. We may, indeed, trace him clearly, particularly in the middle groupe, which is uncommonly fine. The whole is admirably painted. It was in all probability done at Venice, when the fancy of this artist was rich and luxuriant; when he had united the colouring of Titian to that of Rubens; an acquisition which could not fail of producing the effects we find in this picture.

One foot three inches and an half wide, by one foot half an inch high.

VANDEN ECKHOUT.

Born at Amsterdam 1621, died in the same city
1674.

Sooner or later posterity pays that tribute of praise which has been frequently withheld from men of genius during their lives. This artist might be given as an example. He merits a considerable rank among painters. He studied under Rembrandt, whose manner he could so perfectly imitate, that their works have been frequently confounded. His talents were universal. His historical pictures are executed with great taste, and knowledge of the effects of nature. His portraits are admirable, and remarkable for their truth and simplicity.

VANDEN ECKHOUT.

A GUARD ROOM. [No. 81.

We meet with few compositions of the Dutch masters either so agreeable or in-

teresting as this picture. The figures are genteel, and remarkably attentive to what they are engaged in. There is an union of colours throughout the whole, which will dispute with the finest productions of this school. Each object partakes of another, which creates effects equally harmonious and agreeable, and which can only be exceeded by nature. The standard is pencilled with a delicacy and spirit which is equal to the finest things of Vandyck.

Two feet one inch wide, by one foot eight inches high.

LUCAS VAN UDEN.

Born at Antwerp 1595, died about the year 1663.

He was an excellent painter of landscape, and by his indefatigable study familiarized himself with the effects of nature, which is evidently apparent in all his pictures. They are agreeably pencilled, and the distant objects in particular
delicately

delicately touched. So perfectly was his stile of colouring suited to that of Rubens, that this great painter often had recourse to him in finishing the back grounds of his pictures, particularly when they consisted of landscape.

VAN UDEN.

[No. 82 and 83.

Two highly finished and agreeable landscapes. The figures are painted by Rubens. One represents the flight into Egypt, and the other the return from that country.

One foot wide, by nine inches and an half high.

VAN UDEN.

TWO VIEWS IN FLANDERS. [No. 4 and 85.

The colouring of these pictures is greatly in the stile of Rubens. They are

agreeable compositions, and have much of the appearance of nature.

One foot one inch and a quarter wide,
by nine inches and an half high.

ALEXANDER VERONESE.

Born at Verona in 1600, died in Rome 1670.

A MADONA AND CHILD. [No. 86.

This is an agreeable specimen of the master. It is painted with delicacy and with care. What was commendable in this painter is, that the airs of his heads are conceived in the taste of Guido, whose manner he endeavoured to imitate. It is conspicuous in this head of the Madonna.

Eleven inches and an half high, by
nine and an half wide.

SIMON VOUET.

Born at Paris 1582, died in the same city 1641.

The introduction of painting into France was certainly owing to this ingenious

nious artist, who was unquestionably endowed with great talents; but giving way to the rapidity of his genius, he was neither attentive enough to cultivate it upon the study of the antique, nor to acquire that correctness of taste which prevails in the Italian masters. During his stay at Venice he was so enamoured with the works of Paolo Veronese, Tintorett, &c. that by studying them he acquired that freedom of pencil and brilliancy of colour which are so predominant in his works; and for which he seemed afterwards to overlook the nobler parts of painting, sentiment and expression. He had a peculiar talent in painting Madonnas. He invented with great facility; and his compositions, though they have not the magnificence of Paolo Veronese, whom he imitated, yet they are agreeable and interesting.

SIMON VOUET.

THE VIRGIN WITH OUR SAVIOUR. [No. 87:

In the execution of the plan upon which I formed this collection, I have been fortunate enough to meet with a picture of this master, which, from the agreeableness of its composition, the taste with which it is executed, and the brilliant tone of its colouring, might claim, with great propriety, even a place amongst the Italian masters.

Two feet four inches and an half high,
by one foot eleven inches and an
half wide.

CATALOGUE

OF
Mr. STRANGE'S DRAWINGS;
WITH
REMARKS upon the Original Pictures.

CORREGGIO.

[No. 88.]

In the Royal Academy at Parma.

THE Virgin, with the Child on her knee. On one side is the Magdalane embracing the foot of our Saviour; on the other is an Angel pointing to a book, which is supported by St. Jerhome. This picture is universally allowed to be the most capital performance of Correggio. It is painted in so superior a stile that no other in Italy will bear a comparison with it. It is remarkable for the beauty

beauty of its composition, the graceful air of the figures, the force and harmony of its colouring, and an amazing effect of light and shade. It was sold to the late King of Poland for the sum of twenty-two thousand sequins *; but by the vigilance of the minister it was prevented from being carried out of Parma.

CARLO DOLCI.

SAPHO.

[No. 89.]

In the Corsini palace at Florence.

The picture is delicately painted, and the character of the head is remarkably sweet. It is presumed to have been the portrait of one of the ladies of the Corsini family.

DOMENICHINO.

ST. CÆCILIA.

[No. 90.]

In the Borgheze palace at Rome.

There is great expression in the character of this head. The whole of the

* 11,000 l. sterling.

picture is elegantly drawn, and the drapery richly varied. There are two repetitions of this in Italy ; one in the capitol at Rome, with some little variation ; and another in the Monti palace at Bologna.

G U I D O R E N I.

HERODIAS WITH THE HEAD OF ST. JOHN
THE BAPTIST. [No. 91.

In the Corfini palace at Rome.

This figure is gracefully composed, the drapery agreeably varied, and the character of the Herodias is beautiful.

G U I D O R E N I.

THE MAGDALANE ATTENDED BY ANGELS.
[No. 92.

In the Barberini palace at Rome.

The reputation of the picture is universally well established over Europe. The attitude of the principal figure is noble ; the character of the head, which
is

is taken from the Niobe at Rome, is beautiful ; and the drapery is composed in the great stile.

GUIDO RENI.

THE VIRGIN WITH THE CHILD, ATTENDED
BY AN ANGEL. [No. 93.

In the Folconieri palace at Rome.

The whole of the picture is painted with infinite delicacy ; and, like the generality of Guido's works, remarkably graceful. The Christ is extremely natural.

GUIDO RENI.

CUPID SLEEPING. [No. 94.

In the collection of Sir Laurence Dundas.

The picture, late in the Aldrovandi palace at Bologna, was always esteemed amongst the capital works of Guido in that city. It is a masterly performance ; painted with a great body of colour, and the general effect of it is agreeable.

GUIDO

GUIDO RENI.

JOSEPH AND POTIPHAR'S WIFE. [No. 95.]

In the Boronelli palace at Naples.

This subject is represented with decency and propriety; the character of the woman is most persuasive, and, at the same time, apprehensive of a disappointment. The whole figure of the Joseph is noble and dignified. The drapery in particular is finely composed.

GUERCINO.

THE PERSIAN SYBIL. [No. 96:]

In the capitol at Rome.

There is a noble simplicity in the composition of this figure. The character of the head is remarkably agreeable. It is esteemed amongst the finest things of Guercino.

GUERCINO.

GUERCINO.

ABRAHAM PUTTING AWAY HAGAR. [No. 97.

In the Sampieri palace at Bologna.

The picture occupies a distinguished rank in a collection, less desirable for the number than for the quality of a few chosen pictures which it contains. The subject is extremely interesting; remarkable for expression, illusion of colours, and the force with which it is painted.

GUERCINO.

ESTHER BEFORE AHASUERUS. [No. 98.

In the Barberini palace at Rome.

This picture, which was painted for Cardinal Onufre, who made a present of it to his brother Urbin VIII., after having got the last touches from the artist, was exposed to the public view at Bologna, and received the praises which were due to so capital a performance of
this

this great painter. It is remarkable for the freshness of its tints, the oppositions of light and shade, and the fidelity of expression in the different characters.

GUERCINO.

OUR SAVIOUR APPEARING TO HIS MOTHER.

[No. 99.

An altar-piece at Cento.

We have no foundation in Scripture for this subject; it is a liberty the painter has taken, and most probably at the desire of his employers. It is justly esteemed one of the most capital works of Guercino. There is uncommon dignity in the figure of the Christ; his drapery is even worthy of Raphael. The Virgin is fine, and the character of the head is expressive. The whole is admirably coloured, and remarkable for its striking effect.

GUERCINO.

THE DEATH OF DIDO. [No. 100.]

In the Spada palace at Rome.

For beauty of composition, greatness of expression, and correctness of design, this picture claims a pre-eminence amongst the capital works of Guercino. The figure of the Dido is noble and interesting; and there is a combination of passions in her countenance which equals the finest things in painting. Her sister Anna is not less in character. The distant prospect, which represents the departure of Æneas, throws an expressive influence upon the whole.

GUERCINO.

THE CIRCUMCISION. [No. 101.]

In the church of Jesus and Mary at Bologna.

One of the most agreeable compositions of Guercino. It is remarkable for expression, and an uncommon effect of light and

MR. STRANGE'S DRAWINGS. 161

and shade. The figures are finely detached; and the whole is painted with great brilliancy and force of colour.

P A R M E G I A N O.

PORTRAITS OF HIS MISTRESS AND CHILD.

[No. 102.

In the collection of the King of Naples.

The composition of this groupe is extremely picturesque. The character of the Child is remarkably fine, and the idea of it is in the manner of Correggio.

R A F F A E L L.

PORTRAIT OF RAFFAELL. [No. 103.

In the Altoviti palace at Florence.

The picture was painted by Raphael as a present to the Altoviti family at Florence, who were his protectors whilst he was in that city. It is remarkably spirited, well coloured, and painted with great force. As a proof, amongst many, how much the works of this artist are esteemed

M abroad,

abroad, I was credibly informed that no less than a sum of twelve hundred sequins* had been offered for this head.

R A F F A E L L.

MADONA DELLA SEDIA. [No. 104.

In the Medici collection at Florence.

The original is well known to the curious from the numberless copies which, from time to time, have appeared of it. It is agreeably composed. The character of the Virgin is beautiful; and the Child is extremely natural. The whole is finely painted, and esteemed as one of the capital pictures of this divine artist.

R A F F A E L L.

TWO ANGELS SINGING. [No. 105.

In the Medici collection at Florence.

These two figures are admirably grouped; Raphael has designed them with all that elegance and precision which are to

* 600 l. sterling.

be found in the antique. The character of the heads are most expressive ; and the colouring is beautiful.

R A F F A E L L.

JUSTICE AND MEEKNESS. [No. 106 and 107.

In the palace of the Vatican at Rome.

The figure of Justice displays in her countenance, and in her action, an air which commands respect. In one hand she holds a balance equally suspended, and with the other an ostrich. The Egyptians introduced the feather of this bird into their hieroglyphicks as an emblem of Justice ; a symbol of that impartiality which ought to preside in judgments. It has this peculiar quality which the feathers of other birds have not ; viz. that there is an equal distribution of feathers on each side of the quill, which runs precisely in the middle. The figure of Meekness presents us with a very different aspect ; nor has the painter been less suc-

cessful in seizing this character. He has introduced into the countenance of the amiable virtue, a modesty and sweetness which is peculiar to her; and to indicate that they preside in the heart, he has placed her hand upon her breast. Raphael has still more characterized this figure, by introducing under her feet a lamb, as a further emblem of innocence. Thus has the painter endeavoured to speak to the understanding. And, which regards more immediately the art, we cannot sufficiently extol the nobleness of the attitudes, the magnificence of the draperies, and that beautiful order and simplicity which reigns throughout the folds. These were the considerations which induced me to begin with the engraving these figures upon my return from Italy.

RAPHAEL.

RA. PH. A. u. E. L.

St. CÆCILIA. [No. 108.

In the church of St. Giovanni Monti at Bologna.

St. Cæcilia is here attended by the Magdalene, St. Paul, St. Augustin, and St. John. In the air is a choir of angels. The picture is with great propriety esteemed amongst the capital works of Raphael. It principally excels, in the elegance and simplicity of its figures, accompanied with grace, and a sublimity of expression. Nothing can be more admirably contrasted than the figures of the Magdalene and St. Paul. In the former, we find all the beauties of the antique; and in the other, the perfection of the Roman school. The colouring of this picture is remarkably fine.

RAFFAEL.

THE VIRGIN WITH OUR SAVIOUR AND
ST. JOHN. [No. 109.

The original being in this collection, I
refer the reader to N° 55.

SCHIDONI.

CUPID. [No. 110.

In the collection of the King of Naples.

This agreeable picture is to be admired
for the beauty of its colouring, the deli-
cacy of the character of the head, and a
general effect which approaches nearly to
the manner of Correggio.

SCHIDONI.

A GIRL, WITH A BOY BEHIND HER.

[No. 111.

In the collection of the King of Naples.

The appearance of the picture is strik-
ing. It is remarkable for the brilliancy
of its colouring, and a strong character of
nature.

ELIZABETTA SIRANI.

ST. JOHN SLEEPING. [No. 112.

In the Zambicari palace at Bologna.

This amiable paintress has taken her idea of this figure from the Aldrovandi Cupid by Guido; the head is, however, entirely different; and the form of the figure is more youthful. It is altogether beautifully coloured, and painted with uncommon force.

R U B E N S.

PORTRAITS OF RUBENS AND VANDYCK.

[No. 113.

In the Baronelli palace at Naples.

One of the best coloured, and amongst the finest painted pictures of this great master.

T I T I A N O.

VENUS.

[No. 114.

In the Medici collection at Florence.

One of the most elegant figures ever painted by Titian; it is inimitably co-

loured. The character of the head, presumed to have been a portrait, is agreeable. The whole is finely pencilled, and composed of a few, but striking masses of light and shade.

T I T I A N O.

DANAË.

[No. 115.]

In the collection of the King of Naples.

The composition of this picture is fine, and the forms agreeably varied. The masses of clair-obscur are well disposed. The colouring is admirable, and the general effect is pleasing.

T I T I A N O.

VENUS AND ADONIS. [No. 116.]

In the collection of the King of Naples.

No picture can be more agreeably composed than this; it is finely drawn; the characters are full of expression, and it is coloured in Titian's best manner. The Cupid which embraces the pigeon is poetically introduced. There are two repetitions of this picture; one in the

Collonna

Collonna palace at Rome, and another in the Duke of Orlean's collection at Paris.

TITIANO.

VENUS BLINDING CUPID. [No. 117.]

In the Bergheſe palace at Rome.

This ſubject is amongſt the intereſting compositions of Titian, and is one of the fineſt pictures which Rome poſſeſſes of this artiſt. It is painted with a facility of pencil, great knowledge in the local colours of painting, and a thorough underſtanding of the effects of light and ſhadow.

VANDYCK.

OUR SAVIOUR SLEEPING. [No. 118.]

In the collection of the King of Naples.

The picture greatly characterizes the painter. It is remarkable for its fine effect. Nothing can be more agreeably intereſting than the character of the head. The whole is coloured with great force, and the landſcape is uncommonly pictureſque.

DANIEL

DANIEL da VOLTERRA.

AN ANGEL SLEEPING. [No. 119.

In the Medici collection at Florence.

The colouring of the picture is uncommonly fine; the tints, which are beautiful and transparent, may even be compared with those of Correggio. The character of Sleep is well represented. The masses of light and shade are broad, and judiciously disposed. It was originally painted in fresco; and has been cut out from a wall.

C A T A-

C A T A L O G U E

O F

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{ Cupid - - - -	Vanloo	2 6
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{ Magdalane - - - -	Guido Reni	4 0
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{ Apollo rewarding Merit -	Andrea Sacchi	7 6
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{ Madona - - - -	Guido Reni	2 0
{ Angel . - - - -	Guido Reni	2 0
In the collection of Dr. Chauncy.		

The

s. d.

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 Pietro da Cortona 7 6
 { Cæsar putting away Pompeia—Pietro da Cortona 7 6
 In the gallery of the Hôtel de Toulouse,
- Three Children of K. Charles I. Vandyck 6 0
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- { St. Agnes - - - - - Domenichino 7 6
 In the Royal collection.
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 { Meekness - - - - - Raphael 7 6
 In the Vatican palace.
- { Abraham putting away Hagar—Guercino 10 6
 In the Sampieri palace at Bologna.
- { Esther before Ahasuerus - Guercino 10 6
 In the Barberini palace at Rome.

		s. d.
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{	Danae - - - - - Titian	10 6
	In the collection of the King of Naples.	
{	Joseph and Potiphar's Wife—Guido Reni	10 6
	In the Baronelli palace at Naples.	
{	Venus blinding Cupid - Titian	10 6
	In the Berghese palace at Rome.	
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F I N I S.

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PHYSICS DEPARTMENT

REPORT OF THE PHYSICS DEPARTMENT

FOR THE YEAR 1900-1901

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